



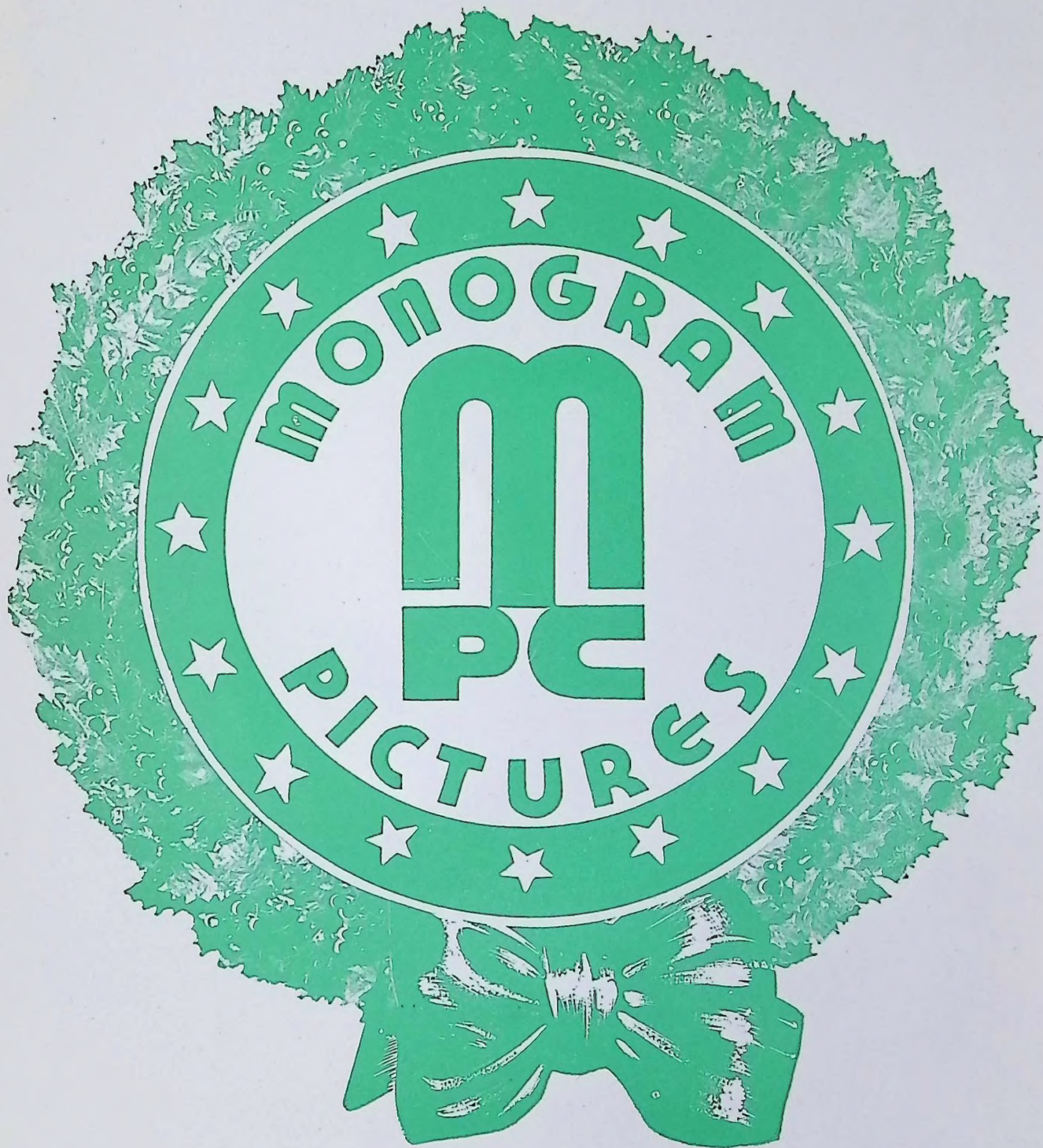


To WISH YOU AND
YOURS GOOD CHEER
AT CHRISTMAS AND
GREAT HAPPINESS IN
THE NEW YEAR.

FAMOUS PLAYERS CANADIAN CORPORATION



Season's Greetings
COLUMBIA PICTURES
OF CANADA LTD.



Variety Vge. Cornerstone Laid

Public Relations Bodies Organized

Motion picture industry public relations committees have been established in Manitoba and the Maritimes, while others are being organized in Alberta and Saskatchewan. Other provinces are sizing up the possibility also. The committees will work with a general committee in Toronto.

Actors Call For Advg. Support

Decline of revenue was "no reason for producers to go into an advertising slump," the president of the Screen Actors Guild told the annual meeting recently. "They should do just the opposite." Surveys of the attendance decline should be taken, he said, and the reasons determined.

Ontario Cabinet, Barkers Watch Drew Climax Club Ceremonies

A crowd of several hundred, made up of the barkers of Tent 28, Variety Club of Toronto, and their friends, applauded enthusiastically as George A. Drew, KC, LLD, former Premier of Ontario, laid the cornerstone of the main building of Variety Village,

Builders

Isn't it strange that princes and kings
And clowns that caper in sawdust rings,
And common folk like you and me,
Are builders for eternity?
To each is given a bag of tools,
A shapeless mass and a book of rules;
And each must make, ere life has flown,
A stumbling block or a stepping stone.

Anon.

vocational guidance school for crippled children, on December 21st. He was presented with a miniature sterling silver trowel suitably inscribed as a souvenir of the occasion. While he was Premier Col. Drew, for the Province, had presented the site for the purpose.

John J. Fitzgibbons, CBE, Chief Barker, presided, and also introduced the Hon. Russell T. Kelley, Minister of Health, and Premier Kennedy. Invocations were delivered by the Rev. Mr. Johnston, Father Cherrier and Rabbi Feinberg.

Refreshments were served in a large tent.

Shorts Programs Oust Dual Bills

A "Loew's Variety Carnival," used as a replacement for a second feature in a number of cities, proved to be "very satisfactory" and the plan will be used on a broader scale. Downtown theatres were picked for the experiment and it is hoped that it will do away with the double bill.

Library To Start

The Children's Film Library begins operating at the start of the new year.

Mandell Chairman

H. S. Mandell of 20th Century Theatres is chairman of the nominating committee of the motion picture section of the Board of Trade, with Gordon Lightstone of Paramount and Gurston Allen of Premier Operating assisting.

James Sturgess Back As Local 173 Head

James Sturgess of Shea's, Toronto, was returned as president of the Toronto Motion Picture Projectionists' Union, Local 173 of the IATSE. The vice-president is Harry Jarman, who occupies the post left prematurely vacant by the recent death of Harry Dobson.

Secretary is George H. Jones, while the recording secretary is Pat Travers.

The Executive Board consists of Gus Demery, Reg Jenkins, Andy Pura and Ed Shields.

William P. Covert was re-elected business agent.

The Film Exchange Workers Union, an IA affiliate, recently held its elections and Blaine Covert was elected president over Tom Sharp. The latter recently left 20th-Fox after 20 years to become a projectionist at the Donlands, Toronto.

Heiber Doing Well

George Heiber, United Artists' Montreal manager, is coming along great after a long stretch of illness.

Christmas Eve Show Changed To Sunday

Special permission has been granted by the Toronto Police Commission to cancel the midnight show slated for Christmas Eve and hold it on the following Sunday, December 26th, at midnight, the night before Boxing Day, which has been declared a civic holiday by city council.

Santa Claus With Two Jobs



This could be a scene in any booth, for the projectionist works on Christmas Eve. Actually this photo was taken at last year's party of the National Film Board.

IT SCALES NEW HEIGHTS OF STIRRING ADVENTURE IN GLORIOUS COLOR!

'ADVENTURES OF GALLANT BESS'

Another EAGLE LION (Hollywood) SMASH HIT from INTERNATIONAL FILM DISTRIBUTORS Limited

THE GOVERNMENT FILM COMMISSIONER
AND THE STAFF OF THE
NATIONAL FILM BOARD
WISH ALL FRIENDS IN THE
INDUSTRY A MERRY CHRISTMAS
AND A HAPPY NEW YEAR.



TOO little has been written about the man who established the first permanent motion picture theatre in Canada. It was through him that Canada, which had seen demonstrations of Edison's peepshow Kinetoscope a week or so after its first USA showing, was able to follow the establishment of movie theatres across the line with some here soon after.

The motion picture theatre originated on this continent when Edison, using the Armat Vitascope, projected films on a 24-foot screen before a theatre audience in Koster & Bial's, New York, in 1896. Soon empty stores were being turned into places where the public could see the new sensation, witnessing special events such as the Corbett-Fitzsimmons fight, which Torontonians saw in 1896. These were shown usually by travelling exhibitors.

John C. Green, still active in show business at 81 as a magician, contends that he did a magic show, then followed by describing the first moving pictures in Canada as they appeared on the screen. This was on June 15th, 1896, for O'Hearn and Soper at the West End Park, Ottawa. Later he bought a machine of his own and put on shows in Ottawa and at small-town fairs.

The man who brought the permanent motion picture theatre to Canada was the late John Griffin of Toronto, whose action inspired other Canadians to try the same experiment right across the country. He died August 13th, 1931.

Griffin was a circus man mainly and he had been general manager of the Sells Brothers and the Cole Brothers shows. He had seen films at Coney Island and such places. Since circuses do not tour in winter, he was spending the snowy season in Toronto when the idea of trying a permanent movie theatre came to him.

In March, 1906, he invited surprised Torontonians to visit his Theatorium on Yonge, near Queen, later the Red Mill. Almost a quarter of a century ago Griffin, who was then retired, recalled those days for an interviewer.

"At that time the only theatre west of New York showing pictures was one in Pittsburgh," he said. "There was none anywhere in Canada, no other, in fact, in New York State. I thought it worthwhile to try out the venture here. It looked to me as though these pictures had a future, though they were pretty jumpy and poor, sure enough."

"Well, I took a place on Yonge Street—not much more than a hole in the wall, for it was only seventeen feet wide and a hundred feet deep. But it was a first-class site. That's where the

How It All Began In Toronto

THE STORY OF

John J. Griffin

FIRST of the PIONEERS



The Theatorium when, years later, it had become the Red Mill. The Theatorium, on the east side of Yonge Street just north of Queen, was opened in 1906 by John Griffin as Canada's first permanent movie house.

crowds were passing up and down then, just as they are now. We got a spot for the projector to stand and opened for business. The first picture, I think, was called 'The Train Wreckers' and it was exciting melodrama all right enough. The price for entrance was five cents. I didn't know how the venture would go but I was determined to give it a chance.

"Lots of people in those days were ashamed to be seen going in. I used to notice folks walking up and down in front of the little theatre, debating in their minds whether or not to dodge

in and take a look at this novelty. Usually their curiosity overcame them and they would put up the nickel. The fact is, as I look back on it now, the admission charge was too small. It cheapened the show too much. Soon we jumped to ten cents and put on more of a program and our business began to grow.

"Of course those were the days when Variety, or vaudeville shows, were all the go. So I had Variety and sandwiched the pictures in between acts. We ran up to a thousand feet of film, and it soon became noised about that pictures were worth seeing.

A dime seemed to be all we could charge and we gave a good deal of entertainment for the money. Ten cents meant more then, naturally, than it does now. I always believed that you had to give the public good value for its money."

He believed in playing fair with the patron.

"Make no mistake about that," he said. "Try to cheat the public and it will cheat you right back by failing to come into your theatre. Yes, I have had a lot to do with show business. At one time I was booking fifty theatres—my own places and others—and I never allowed a soiled show to be given in one of my houses, nor would I allow the public to complain that fair value wasn't given. No sir, there's no man smart enough to fool people in the show business and still carry on."

"But to get back to moving pictures. There were films being shown at that time all over the country but not as a regular theatre offering. I didn't think myself they were good enough to satisfy people, so I had lots of Variety acts, but as the shows ran from ten o'clock in the morning to ten or eleven at night, I was able to keep the little theatre going and made money. I used to get my films from New York and Chicago."

THE experiment went so well that Griffin began organizing Canada's first film circuit. He opened a second theatre called the Auditorium and soon a third, the Lyceum, followed. Then came the Trocadero and the Variety. He finally had 11 theatres in Toronto. So well was the combination of movies and vaudeville going that Griffin expanded throughout the province, acquiring control of opera houses, theatres, and hippodromes in Hamilton, St. Catharines, Sarnia, Chatham, Woodstock, Ottawa, Kingston, Brockville and other places.

"In those days if I had eight theatres, say, I would get eight pictures and change them from one house to the other. Several men started film exchanges here but they all went broke, sooner or later, or sold out to the next fellow."

"One of the men who first had a picture exchange here was named Thompson. He had an office over a restaurant on Queen Street called the Belmont. It was just east of Victoria. The Kinetograph Company bought Thompson out and in turn the General Film Company bought out the Kinetograph business. The cost of overhead was high and it didn't seem possible to carry on an exchange profitably. I usually rented the pictures I showed."

Film Weekly

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HYE BOSSIN, Managing Editor

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of the

SEASON



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Theatres Association
of Ontario***

ARCH H. JOLLEY

SECRETARY

In a world of
indecision and
doubt it is our
sincere hope that

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will bring anew to
the hearts of men....
that message from out
the dim, past ages....
which will rise above
the clamor and discord
of our times....

Peace on earth -
goodwill towards men"



Paramount Pictures

WILL the novelty of television wear off altogether or will it have a detrimental effect on the future of movie houses? John J. Fitzgibbons and Spyros Skouras, among others, insist that television will eventually bring in greater patronage than ever before.

But recently the Television Research Bureau of a Long Island university surveyed 274 families with television sets and interviewed men. Dr. Thomas E. Coffin, head of the bureau said:

"The effect of owning a television set is to reduce the family's dependence upon entertainments outside the home by one quarter and to realign sharply the amount of time given to competing activities within the home. Sports attendance suffers only slightly. Movie-going and reading decline about one fifth. Other commercial entertainments drop off about one-third, while radio listeners is cut nearly in half."

Nor, said the Bureau, is the novelty of television wearing off.

On the other hand, one doesn't have to remember too far back to get to the time when radio was going to kill the movies. There is still comfort in what the late DeWolf Hopper wrote in his "Reminiscences," published by Garden City, NY, in 1925:

"As for radio, my generation on the stage can remember when roller skating had the theatre on its back for three successive years in the late eighties. The billboards were plastered with colored lithographs of bemedalled fancy skaters, and everyone was dashing from the supper table to the lively stable hastily converted into a rink. I do not expect to see radio vanish as roller skating did, but I do know that the American housewife sees too much of the four walls of her home during the day to care to spend all her evenings in the living room turning dials. She wants a change of scene, she wants to see and be seen in something more than a bungalow apron. This is constant human nature."

What Hopper wrote then is true today and will be true tomorrow, come television and

TELEVISION

Will It Be A

Blight or Boon

to the Business?

whatever will replace it in time.

THE Canadian Broadcasting Corporation's "dog in the manger" attitude about television broadcasting, which has been editorially condemned in many parts of Canada, will delay the new medium for about two years—or more. The CBC has not the funds to establish it and will not permit that to be done by those who do have them.

The CBC can find some support for its position from the radio applicants for licenses, who want the government agency to let them go ahead but at the same time ask that the movie industry be kept out of the field. This enabled the CBC to make a big thing out of the suggestion of one applicant that joint participation be entered into. Other radio applicants can't see that. Had radio and movie people a better understanding on the subject of television, the CBC could not have taken its present position as confidently.

Praise for the plans of Famous Players to bring television into the movie industry without keeping it out of radio was given in the CBC report. The CBC said it was impressed with:

1. The apparent uncertainty, in the opinion of the Board, of most of the applicants with regard to the quality and kind of service they will be able to broadcast. The Board felt that Famous Players Canadian Corporation put forward the best assurance of good service, but it noted emphatic objections made by counsel for the Canadian Association of Broadcasters to a television licence being granted at this time to motion picture theatre interests with all the implications of such action, and to a corporation controlled by non-Canadian interests;

2. The extremely high costs, capital and operating of reasonably good television service;

3. The need, within the shortest possible time after television starts, of network connections between Canadian centres.

If the CBC would butt out of the television field, Famous Players and the radio applicants, with the co-operation of the CBC, would meet the costs and fill the needs. Famous Players has the Dumont system at its service and it has theatres in all cities in

Canada. Its national scope would be of great value in spreading television.

The television situation is so complicated that there is talk of a Royal Commission being established in an endeavor to recognize the rights of all parties.

NOW that the television battle is on, with the CBC in control and radio trying to keep the movies out, we would like to recall some of our past stories on the subject. This paper urged a long time ago that Canadian exhibitors get together and prepare for eventualities.

On December 13th, 1944, we front-paged a story headed: "Will Show Television Come Under CBC?"

On December 27th we banner-lined: "Asleep At Television Switch?" and began the story with "There is a dangerous lack of interest in television post-war problems on the part of the Canadian motion picture industry, which has not seen fit to become a contributing sponsor of the recently-organized Canadian Radio Technical Planning Board." On July 2nd, 1947, we headed another yarn: "Says Trade Dozes at Video Switch."

We wrote quite a few things like that but the trade went sleepily on. One general manager told me that there was nothing to worry about and one of our leading engineers insisted that the CBC would never try to extend its authority to theatres. What'll you bet now, boys?

But now a new problem is related to domination of television by the CBC. The Zenith radio people and the American telephone monopoly have reached an agreement whereby television will reach the home through telephone wires, a device called Phonevision making this possible. This system will begin when enough sets have been sold to make practicable a subscription scheme, in which the householder will find a television charge on his monthly phone bill.

It is hard to consider that the CBC will be able to ban this from Canada if it turns out to be a success in the USA. Will the CBC's authority over television be sustained when it conflicts with Canada's telephone inter-
ulcers, behind the same desks."

ests, a legal monopoly? Both the CBC and telephone company are responsible to the Board of Transportation Commissioners. That body will probably stop the CBC from interfering with the telephone company's logical use of its wires.

Television seems to be crossing so many industry borders that the movies won't be alone in questioning the limits of the CBC's authority, which began with radio and has now intruded into other fields.

JOHN Houseman, writing in the New York Star about Hollywood's predicament, made these interesting observations:

"Ours is a culture upon which mechanical novelty exercises an instinctive and irresistible fascination. Often the fact of its newness is more potent than the results it achieves. None would deny that talking pictures, for instance, in their early days were by all artistic and technical standards infinitely inferior to the silent pictures which they supplanted—yet their victory was inevitable.

"The best in Television today is in almost every respect inferior to the worst in Movies. Yet by its sheer technical novelty, it is already making serious inroads into movie attendance in the few markets where the two media are competing. And this is only the beginning.

"Does that mean that the situation is hopeless? That Hollywood is through? It does not. For what IS Hollywood, but the sum of its human parts? The Businessmen, on the one hand—the Creative elements on the other. . . . For the latter, once the transition is made, prospects were never brighter. Whether live or on film—simultaneously projected via coaxial cable or over individual stations at different times, viewed intimately on home-sets or publicly on the giant screens of movie theatres—it is still product, and human brains and beauty and skill are needed to make it. As to the Businessmen, I think we need not worry too much about them, either. . . . I have a hunch that when the smoke clears they will be found, East and West, sitting in the same offices, with the same

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**THEATRE HOLDING
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TORONTO

1943 — J. ARTHUR RANK — 1948

IN AN industry of many outstanding individuals and individualists the activities of one man are attracting major attention, exciting the curiosity of all and causing nervousness in many quarters about his future intentions.

He is a Britisher named J. Arthur Rank.

Rank's name keeps popping up in the American trade journal headlines and his moves, real, projected and rumored, win ample space even in these days of paper rationing. Seemingly impossible schemes of a worldwide nature take on a credibility in people's minds when Rank's name is attached to them in every unauthorized way. The dreams that are credited to him are causing nightmares in competitive quarters.

Who is Joseph Arthur Rank?

Rank was born in Hull, England in 1888, educated at Cambridge and came to prominence as head of a great flour milling concern. A staunch Methodist, he entered the film trade with the purest motives, founding the Religious Film Society. From that he stepped into the commercial field.

How powerful is he in the motion picture industry?

The man who seven years ago was unheard of in the motion picture field acquired control of Gaumont-British in 1942 and is also chairman of Odeon Theatres, Ltd., of Britain. Together these companies give him control of 600 Old Country theatres. He is reported to control something like 1,000 of Britain's 4,500 motion picture houses and to have the say on three-quarters of the A playing time there.

Not only does Rank dominate British exhibition but he is a leading figure in distribution and production. He controls the leading studios and his exchanges distribute much of the British and some of the American product. It is known that he is a heavy stockholder in Universal, one of his companies handling its distribution in England.

Every new shift of the British industry seems to leave Rank in a better position. American companies are his associates and competitors at the same time.

His holdings are so great now that legislative bodies have asked that he consult them before undertaking further expansion.

What does Rank want?

At this time Rank's chief development on a worldwide scale has to do with distribution. He wants more playing time everywhere for British films—particularly in the USA. This is to make

'In the Coming Battle of MOTION PICTURE IMPERIALISMS

A Powerful Figure Looms'

That was the title of a prophetic article about J. Arthur Rank which appeared in the Canadian Film Weekly, Christmas number, 1943. At that time many Americans weren't sure Rank was serious and others in the industry hadn't given him a thought. Prior to that date the Canadian Film Weekly reported his activities regularly, thus giving an indication of things to come in the motion picture world.

Today the Rank interests control seven studios, 561 theatres in Britain, 115 in Australia, 175 in Canada, 130 in South Africa, 143 in New Zealand and over 100 in other countries. They also book the screen fare into hundreds of theatres in different countries through national booking services. Their distribution facilities are global, as are other departments of the industry, such as equipment, and they are among the television leaders.

Read the article again — and ponder on what the shape of things may be five years from now.

British production on an increased scale practicable. Rank makes his own films for his own theatres.

"We cannot, on the British market alone, recoup our costs of production," he told the press recently. "Therefore, without a world market, we shall be strangled."

What does Rank propose to do about it?

Rank has called on USA interests for co-operation in finding greater playing time.

"They may wish to impose conditions on me that I cannot accept," he said. "In that case, instead of friendly competition, it will be more of a battle. If a fight were forced on me I am ready and in a position to fight back with or without collaborating with Hollywood. I think I can build up a world market for British films inside four years of peace."

Rank denied that he was seeking a monopoly of the British or world film market. He feels that his and other producers' films are not getting a fair chance abroad. The British film is a civilizing influence that must exert its effect.

Rank recently organized the Commonwealth Film Corporation, with himself as chairman, for the universal distribution of British films. There are signs that some understanding may be reached between the British and Americans, for Rank said a while ago that he may confine his activities to Europe.

If such films do not receive their due he may open exchanges in the USA at a cost, it is estimated, of \$30,000,000. And he is being taken seriously. Until now any dealings with Rank by USA companies were handled by representatives. Now the top men consult with him in person. American film leaders are beginning to air a more liberal attitude in their statements about British films.

American film rentals from Great Britain are estimated at \$80,000,000 and this figure is expected to jump to \$150,000,000 after the war. Outside theatre holdings in Britain reach a tremendous figure and American investors may have to meet Rank's request to stave off the battle that may jeopardize them.

Rank's ideas about the American market apply to the rest of the motion picture world. He has been reported making bids for Canadian, South African and other Empire circuits. American companies own large circuits in the Empire and other countries. Rank is resolved, if necessary, to win them for British trade. Empire preference may operate in his behalf. He is determined to sell films or show them or both.

He knows the failings of British films up to now and he has plans for including as many popular ingredients as the American ones have. This, when exhibition outlets fall to him, will enable him to retain them.

Every motion picture company is eyeing the post-war world for



J. ARTHUR RANK

possible expansion. Circuits are being acquired quietly, real estate is being bought for theatre and distribution sites. It is agreed everywhere that the war will be followed by the growth of the motion picture and its newest developments on a vast scale.

If working arrangements are not reached now a great battle of motion picture imperialisms looms.

Americans know it. They are increasing their English production and it is thought that they will invest \$50,000,000 in it when the war is over. The result may be that everybody will be battling in everybody's back yard. Rank may find himself in production on this side.

And Hollywood is worried. Some film executives have mentioned that the State Department may be asked to speak for the protection of the USA worldwide industry, considering that British plans for expansion are being supported by the London Board of Trade.

"If some of the British films made during the past year under unfavorable conditions may be considered samples of how British technique of film production is progressing," said Nathan D. Golden, chief of the motion picture unit of the USA Bureau of Foreign and Domestic Commerce, "then the British bid fair to become our greatest competitors in the film markets of the world."

The British lost their dominance of the motion picture when the first World War diverted their energies. They may recapture it after the second World War.

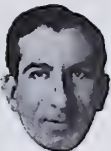
If they do J. A. Rank will be chiefly responsible.



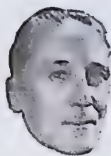
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TORONTO's really important theatre history began with its ninth auditorium, the Royal Lyceum, which was opened in 1848 on the south side of King Street. It was approached through a lane, which is still there, beside No. 99.

The Royal Lyceum was the first building in Toronto to be erected for exclusive theatre use, although Montreal's first such structure had been opened in 1825. But this was not the Royal Lyceum's only claim to a place in local theatrical annals. It brought the Nickinson family to Toronto and members of it were to influence the city's theatrical history.

"For more than a dozen years Toronto had now been a city, but as yet the people had seen neither a theatre nor a player that would be dignified with the name according to modern standards," observed one of the anonymous compilers of an early edition of Robertson's Landmarks of Toronto. Then came the Royal Lyceum, "built and fitted up" by John Ritchie in a city with a population of 9,245. "Its first occupant was John S. Potter, the man who always had a tear in his eye, and who made a miserable failure, leaving sad remembrance in the shape of notes and bills."

There was something to be said for the sad Mr. Potter, for Toronto was scourged by cholera that year and many died. Among them was one of the Royal Lyceum's actors, a versatile comedian named Brown. From Philadelphia and of Quaker descent, it was thought that he had hidden his connection with the art frowned on by his co-religionists through the use of a stage name, the only one by which his fellow-thespians knew him.

Brown was to have been honored with a benefit performance of "The Golden Farmer," an old English play, on a Monday evening. When the other players arrived on a Sunday morning at his place of residence, Mrs. O'Keefe's boarding house on Wellington Street, to go over the play, they learned of his death.

Dramatic circumstances attended the exit of poor Brown from the earthly stage. He was buried in Potter's Field at what is now Yonge and Bloor Streets but which was then Yorkville, a village near Toronto. His funeral was held during a violent rain-storm accompanied by thunder and lightning. Then the search began for his real identity, so that his relatives could be notified and his stone correctly lettered.

THE Royal Lyceum came into its own in 1852 when John Nickinson entered into partnership with T. P. Besnard, then manager, with whom he had been associated in a Quebec sum-

HYE BOSSIN's Story of Toronto's First Real Theatre, the Royal Lyceum, Which Stood on King Street

One Hundred Years Ago

mer theatrical venture. Nickinson was an actor-manager of some distinction, being talented enough to win mention in William Winter's "Other Days." He and his family were to become so rooted in this country that Winter, the leading American theatre critic and historian of the last half of the 19th Century, referred to him as a Canadian actor, although he was from the United States.

In 1853 Nickinson assumed sole direction of the Royal Lyceum, which he modernized in various ways, including the installation of gas lighting. Among the members of his company to rise later in the English-speaking theatrical world were Denman Thompson, afterwards star of "The Old Homestead;" Cool Burgess, who donned cork for the first time when the company gave Toronto its first look at "Uncle Tom's Cabin," and who became one of America's leading minstrels; and William J. Florence, the comedian.

Not only was Nickinson's standing in the profession high enough to attract capable players to his company but personal friendship enabled him to induce stage luminaries to include the Royal Lyceum in their tours. James Wallack, Barry Sullivan and E. W. Coudock were among the many who came to Toronto under Nickinson's sponsorship. He moved Toronto into the big time of the drama by building a resident company of acting quality good enough to provide the support great touring stars deserved, required and demanded in those pre-road company days.

Nickinson's daughters became leading actresses on this continent. Charlotte, whose godmother was that queen of the drama, Charlotte Cushman, was 15 when she made her stage debut at the Royal Lyceum but she immediately became a local favorite. She married Daniel Morrison, a Toronto newspaperman who was

a friend of Edwin Booth, and remained in Toronto to become its leading actress and manager, as well as a prominent member of the social world. The Grand Opera House, in its day famed throughout the world, was built for her by public subscription in 1874.

Eliza Nickinson, the eldest daughter, married Charles Peters, a comedian of considerable note, who was a member of the company. Many years later one of their sons played with Denman Thompson, still touring with "The Old Homestead."

The other Nickinson girls also married in the profession. Virginia became the wife of Owen Marlowe, a member of the company, and Isabella married Charles Walcott.

John Nickinson withdrew from the Royal Lyceum in 1858 but it continued and many "names" appeared there. Lola Montez, courtesan of the King of Bavaria and one of history's spitfires, satisfied local curiosity from its boards. During the 1864-65 season McKean Buchanan and his daughter, Virginia, played Shakespeare and Schiller.

After the Buchanans the renowned Holman English Opera Company took the theatre and for years offered musical comedies, operas and dramas. The management of the Lyceum was taken from the Holmans by Mrs. Charlotte Morrison in 1872, she having returned to the profession after the death of her husband. Having been reclaimed by a Nickinson, its glory was returned and many great stars came to the theatre for the period she remained there.

Twice the Royal Lyceum had suffered from the scourge of the theatre in those days, fire, but it had escaped without serious damage. Then at 11 p.m. on Friday night, January 30th, 1874, flames destroyed it. The catastrophe followed a benefit performance for Dominick Murphy in "The Gambler's Choice" and the next



Photo Copyright by Karsh.

ERNEST RAWLEY

As manager of the Royal Alexandra Theatre, Toronto, he is the local custodian of the "Legitimate" tradition in the theatre, keeper of the Drama's flame, etc. For 40 years the Royal has upheld the stage against every form of imitation—and on King, historically the home of the theatre in Toronto.

play billed was "Ten Nights in a Bar Room."

At the time of the fire the building was owned by Alderman James French and the lessees were Tannehill and Glenn. Opposition theatrical attractions, lectures and concerts were being presented in a number of auditoriums in the city. Tannehill, an actor, moved the Royal Lyceum company to St. Lawrence Hall on King, near Jarvis, for a series of performances, the first of which was a benefit for him sponsored by the Knights of Columbus.

Not long afterward Tannehill leased Agricultural Hall at Queen and Yonge Streets and there he, Nellie Tannehill and the rest of the company performed. Altered and renovated, it was advertised as "the finest place of amusement in the city" for its opening on March 16th, 1874.

The destruction of the Royal Lyceum left Toronto with one regular theatre, the Academy of Music, a variety and musical comedy house operated on Colborne Street for some years by a French-Canadian, Zeph R. Trephane.

THE end of the Royal Lyceum seems to have been the beginning of theatrical expansion, for before the year was out two theatres, the Queen's and the Grand Opera House, were opened and the Royal Lyceum was rebuilt and renamed the Royal Opera House.

They added theatrical activity

(Continued on Page 17)

Merry Christmas

and a very

Happy New Year

•

To All In The Industry

•

from

International
FILM DISTRIBUTORS LIMITED

to a city which did not lack for public entertainment in every known form. Besides the halls already mentioned there were Shaftesbury Hall, King and York; the Music Hall in the Mechanic's Institute on Church Street, at Adelaide; Halley's Concerts at King and York; Williams Piano Hall on Yonge; and Temperance Hall, presumably on Temperance Street, which was active from the early 1850s on.

To these came touring attractions of all kinds, among them plays, minstrel and variety shows, gymnastic displays, vocal and instrumental recitals, magicians and lecturers.

There was plenty of competition for them outside the arts. The public was invited as paying witnesses to balloon ascensions, rifle shoots, matched trotting races for side bets, pigeon-shooting tournaments, single sculling contests, a go-as-you-please race lasting ten hours each day, etc.

Then there was that yearly attraction, the Provincial Exhibition, now the Canadian National Exhibition, and entertainment enterprises came during it to share the money visitors brought to the city. On September 21st, for instance, Taylor's World Circus opened on Wellington, between York and Bay Streets—the same day as the fair. "No played out menagerie or wagons filled with stuffed birds or figures," the ads proclaimed. There was also the permanent zoo of Harry L. Piper, last located in the Crystal Palace on the CNE grounds. He eventually disposed of its inhabitants after the municipality had refused the zoo as a gift.

Indeed, 1874 was the peak Toronto theatre year for the period. It was, in fact, quite a year everywhere. Charlie Ross was kidnapped, the WCTU was founded, Boss Tweed went to jail in New York and Disraeli became Prime Minister of England.

KING Street provided the main background for the city's social and theatrical life. A look at it in its heyday is interesting, for much of the ornate architecture remains to stir the imagination into recapturing that scene. Here is a description of King Street by an anonymous writer in the Canadian Illustrated News of September 3rd, 1870:

"Between the two principal streets . . . is a great gulf . . . a gulf made by the inflexible laws of fashion and society—a gulf as great as separates Broadway from the Bowery . . . or Regent and Rotten Row. The buildings on King Street are greater than their neighbours on Yonge, the shops are larger and dearer; and last, though far from being least; King Street is honoured by the

ONE HUNDRED YEARS AGO

(Continued from Page 15)

daily presence of the aristocracy, while Yonge is given over to the business man, the middle class and the beggar. Among the upper classes there is a performance that goes on daily, that is known among habitués as 'doing King.' It consists principally of marching up and down a certain part of the street at a certain hour—performing, as it were, ko-tow to the goddess of Fashion, and sacrificing to her sister divinity of Society . . . King Street is, in a sort of way, the great social 'Change, where everybody meets everybody and his wife, where the latest fashions are exhibited, and the last quotations of the matrimonial market exchanged."

All this took place on the south side of the street, from Simcoe to Sherbourne Streets. King Street eventually lost its important place as the city expanded and new residential and business sections arose. For years it languished like a shabby and genteel oldster whose own generation had departed and in whom the new generation had no interest.

Now it seems to be recapturing some of its former glory. The Prince George Hotel, opened in 1855 as the Rossin House and in other days one of the continent's leading hostelrys, has been almost completely rebuilt. New buildings have replaced the old and more select shops have been added to those the street has always contained.

The street's theatrical character, once known throughout the amusement world, is still alive. Almost all of Toronto's early theatres were on the street or just off it, starting with Frank's in 1820, and the Rossin House and the Shakespeare Inn, which stood at the northeast corner of King and York, were theatrical rendezvous.

In 1827 Toronto's first resident circus operated at Dr. Forest's hotel, on King near Sherbourne, and in the 1850's the Terrapin tavern and the Apollo Saloon and Concert Hall offered entertainment and were thus the predecessors of Vanity Fair and the Fiesta Room, King Street's present night clubs.

Today the street's theatrical character has returned somewhat to its ancient richness. The Prince George Hotel houses the Variety Club, the social and service club of the local amusement world, and it is the after-hours gathering place of native and visiting players and managers. Across the way is the Winston Grill, the city's best-known theatre restaurant, where the public mixes with the players when the plays and concerts are over.

Drama critics in Toronto can start casting their stones at the actors right after the performance, for two of the city's three papers are a stone's throw from the Royal Alexandra Theatre. The Globe and Mail and the Daily Star are on King Street. The Evening Telegram is around the corner from King on Bay.

It is the Royal Alexandra Theatre, near Simcoe, which has kept King Street in the theatrical tradition throughout the sickest years of what Kaufman and Hart called "The Fabulous Invalid"—the live drama. Now in its 40th season, the Royal Alexandra was left the sole inheritor of the ancient art when the Princess Theatre, built in 1890 as the Academy of Music and renamed in 1907, was removed in 1930 to make way for a street.

The Royal Lyceum was the first building erected for the sole purpose of housing the drama in Toronto. Now, a century later, the Royal Alexandra, a few hundred yards away, still welcomes the public after four decades—the last building put up exclusively for theatre presented in the first person.

Attendant of "The Fabulous Invalid" in some of its unhealthy years was the devoted Ernie Rawley, now one of this continent's outstanding managers in legitimate theatre field as director of the Royal Alexandra. There are many who feel that he is King Street's No. 1 citizen, now that something old and new is stirring on that storied thoroughfare.

Prominent among the Royal Alexandra's patrons are local film folk. "We can't let the Royal go dark," says Ernie. "Where would the movie people go?"

THE first theatre opened after the Royal Lyceum fire was established by an American manager in a made-over drill shed across the street at 90-94 King Street. Named the Queen's, it was approached through a passageway. The public was welcomed to it on May 11th, 1874, by Herndon and Shackman for performances of "Lady Audley's Secret" and "Stage Struck Tailor" by the Herndon Opera Company. T. J. Herndon managed the company and played Tom Tape in the sec-

(Continued on Page 19)



*We sincerely believe
that the best Christmas
and New Year Greetings
we can wish for Canadian
Exhibitors and the Canadian
Motion Picture Industry
is contained in
Republic's 1948-49 release
program which includes
these big pictures—
'Wake of the Red Witch'--
'Red Pony'--'Macbeth'--
'The Last Bandit'--
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To Everybody
in the
Film Industry



**JOHNNY
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Season's Greetings

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**PEERLESS
LABORATORIES**
Toronto

Season's Greetings



**Toronto
Motion Picture
Projectionists
Union**

ONE HUNDRED YEARS AGO

(Continued from Page 17)

and-named play. The Queen's seems to have had a quiet opening but the Mail observed that it was crowded, that "the seats were easy of access" and the house "excellently designed."

In opposition the Academy of Music offered "The Black Crook." At Shaftesbury Hall, Mrs. Anna Eliza Young, 19th wife of the Mormon leader, Brigham Young, lectured on "My Life in Bondage," a recital guaranteed by advance notices not to offend tender tastes.

The loss of the Royal Lyceum was more than made up by the theatre which replaced it, the Royal Opera House. Its opening on September 14th, 1874, under the direction of the actor-manager, C. L. Graves of Chicago, provided the city with a distinguished occasion.

The lieutenant-governor and the city council were among those who filled its 1,450 seats, 600 of which were in the balcony. Alderman James French, the owner, made a speech and Graves read a poem which pointed out that "Where'er'st but a few months back, devouring fire made of the Muses fane a funeral pyre" there now stood a magnificent new temple of Thalia.

"The entertainment was commenced by a farce not on the program," sarcastically observed the Daily Leader, "a divertissement by 'the gods,' who fully sustained their traditional fame for howling, caterwauling and whistling which added greatly to the comfort of themselves and the rest of the audience."

Then Sheridan Knowles' company offered Dion Boucicault's "London Assurance."

The dome of the Royal Opera House, stated the Leader, was lit by 12 metallic reflectors with 100 jets of gas. Around the dome were likenesses of Byron, Burns, Moore and Mozart. Over the proscenium arch Shakespeare gazed back at the audience and beneath his picture were these of his words: "Nothing extenuate nor set down in malice."

The Royal Opera House was to play host to the theatrical world for many years to come, as well as to such luminaries as Henry Ward Beecher, who spoke on "The Reign of the Common People," and De Marsan Spender, "the Great Dickens Reader."

But its position as Toronto's newest and most beautiful theatre did not last long. One week

later the Grand Opera House, a theatre that was to become international in reputation, opened with more pomp and received an even warmer welcome.

For some years the Royal Opera House offered serious competition to the Grand Opera House, then dwindled in importance as varied fare occupied its stage under the sponsorship of a number of managers. One of these, named Kero, gave Toronto something to talk about. In about 1879 Kero, who lived in the Shakespeare Inn, disappeared and was never heard of again.

Kero liked to gamble, was known to carry as much as \$5,000 on him and was a conspicuous figure because of a large gold watch-and-chain which spanned his middle. Some theorized that he was done away with for his possessions, one account saying that he had been tossed over Niagara Falls. Others opined that he, a Yankee, had gone back across the border to avoid paying his gambling losses.

At a much later date workmen discovered a skull in the cellar and it was thought that it might be that of Kero. Investigation showed that it had been used by the gravediggers in the "Hamlet" of T. C. King, a favorite Toronto actor who was advertised as "England's Greatest Tragedian."

As for the Royal Opera House, which later came to be known as the Royal Theatre, it was removed from the local scene by a fire in 1922, after long years of unglamorous service as a factory, first for the manufacture of lithographs, then spoons and lastly mattresses.

Release Title Set

Release title for Columbia's Randolph Scott starrer filmed as "Wild Bill Doolin" has been set as "\$5,000 Reward."

Greetings

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woman in the film industry
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This is the first motion picture in concert form which has dared to present itself before audiences without the contrivances of story, without make-up, without pretense of embellishment.

It is dedicated to music lovers everywhere—and especially to those millions to whom the personal experience of great music performed within their own sight and hearing by such distinguished artists as those participating in this program is an enjoyment too seldom accessible.

The producers of this first motion picture concert, and the artists who have participated in its creation, have joined their efforts in the sincere belief that they are rendering a public service by thus uniting their talents in a single film to bring the best of the concert halls of the great metropolitan centres to the most remote communities of every nation.

For Music has no specific nationality. In Music is all Art, Beauty, Ecstasy, Aspiration, Consolation, Love and Peace. —Paul Gordon, Producer.

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HON. J. EARL LAWSON

President of the J. Arthur Rank Organization of Canada and head of Odeon Theatres in

AFTER several years of bringing new ideas into the Canadian motion picture industry and enrichment into the physical appearance of many Canadian communities, as well as the lives of their citizens, Odeon Theatres of Canada is about to pause, breathe deeply and take a well-deserved look around. With the completion of its theatres now under construction, the first phase of its building program will end. This phase has been carried out successfully against the most difficult building conditions in Canada's history.

By the end of the year Odeon theatres in Toronto, Brantford and Ottawa should be finished and these will bring the number of houses operated by the company and its associates to more than 180. This is a smaller number than that of several years ago but many of its theatres then were acquired under deals to build film buying power. These houses are no longer part of the chain and in their places are the most modern theatres in the world.

The second phase of Odeon's building program will likely begin after some form of public financing is worked out. According to reports from Montreal financial circles, this has been under discussion for some time.

During the first phase of Odeon's building program, 16 of the 64 projected theatres will have been finished and a number of established houses modernized and renovated.

Of the houses now operating, more than 25 are key first runs, English and French. New houses now under construction differ very materially both in engineering and design from the usual theatre structures. They utilize

American, British and European ideas. Perhaps the most significant innovation is the complete break of the theatre auditorium tradition. Little or nothing is borrowed from the earlier design which took into account stage or concert hall requirements.

THE buildings have been engineered for mechanical reproduction of sound as well as the human voice. Emphasis is placed on customer convenience and all new theatres will feature Odeon's new plan of seating arrangement of extra width between rows providing for complete comfort and relaxation. The Odeon-Toronto which is the circuit's showcase in Canada, is the

best example of this. In an area where 3,000 seats could be placed the Odeon-Toronto seats 2,400.

The Odeon board of directors is as follows: J. Arthur Rank, chairman; J. Earl Lawson, president; J. Davis, D. C. Coleman, J. S. Duncan, Leonard Brockington, CMG, KC, George W. Peters and H. P. Green, KC.

An executive committee handles week-to-week operating policy and is made up of Hon. J. E. Lawson, who is managing director as well as president, John Davis, Leonard Brockington, vice-president, and George W. Peters who is also vice-president and executive assistant to the president.

In certain areas of Canada,

Odeon operates with regional or local partners. These include Harry A. Friedman, KC, and J. Barron in Alberta, A. I. Garson in the Maritimes and H. Morton in Manitoba.

THE Hon. J. Earl Lawson, KC, is one of Canada's outstanding citizens. He has had a distinguished career in both law and politics and now, as head of Odeon Theatres and the J. Arthur Rank Organization of Canada, he is among the leaders of the motion picture industry. He is, in fact, president of the Canadian Picture Pioneers, for he has been directly associated with the Dominion's industry for longer than the 25 years necessary to membership in that organization.

After schooling in his birthplace, Hamilton, and in Ottawa, he completed his education at Osgoode Hall and commenced practice in Toronto which was culminated in the legal firm of Lawson, Stratton, Green and Ongley. Summarizing his political biography, the Financial Post recently reported that "he made an easy entry into politics in 1928 by winning a suburban Toronto bye-election by acclamation and just to show that this was not an accident, he captured the same seat in the general election of 1930 and repeated successfully until just before the war, when he retired. He was minister of national revenue in the Bennett Cabinet.

Though he could be sharp enough in parliamentary debate, Mr. Lawson emerged from the political arena with a host of friends on both sides of the House, confirmation of his friendly personality which has come in handy in his field of activity as a film industry chieftain.

Slim and medium of height, he could easily pass for a man ten years his junior. His age is in the early fifties and he enjoys informing acquaintances that he is a grandfather, then watching the polite look of disbelief which crosses their features. In fact, the story of three Lawson careers in business, politics and law being well-known, the youthful-looking Mr. Lawson is continually encountering scepticism when people who meet him for the first time try to make the facts match the appearance of the personality involved.

As chief of the J. Arthur Rank operations in Canada, he directs a film dominion within a film empire. The importance of his post is indicated by the fact that in the British struggle for a much larger share of the film markets throughout the world and incidentally, the USA, Canada has become a key territory.

A Quick Look at **ODEON THEATRES** *Up to Now*

**RENAISSANCE
FILMS
DISTRIBUTION INC.**

*Holiday
Greetings*

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and a

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**Merry
Christmas**



**CANADIAN
INTERNATIONAL SCREEN
PRODUCTIONS LTD.**

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Season's Greetings...

**CANADIAN THEATRE CHAIR
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...Charles A. Bochner

Greetings
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*Season's
Greetings*

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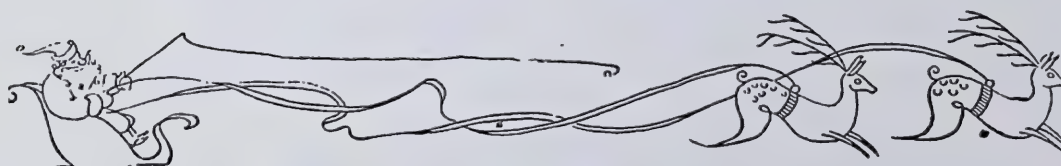
and

GOODWILL TO ALL MEN
is the sincere wish of
Gerald Pratley (Film Reviews)
John Rae (Announcer)
CJBC

- TO ALL FILM FOLK -

**HEARTIEST GOOD WISHES
and Season's Greetings**

To all our friends in the
Motion Picture Industry



CANADIAN NATIONAL CARBON COMPANY LIMITED

IN every dark cloud there's a chocolate lining. In Canada all-night theatres are out, those midnight shows which often made the difference between profit and loss for the small exhibitor have been cancelled legally in many communities, the power shortages have reduced theatre revenue, and so on.

But a new source of income has done much to sustain the small exhibitor—the profit from candy, popcorn and drinks.

Realization of the value of confections as part of theatre operation set off a sweet battle in Canada a couple of seasons ago. The distributors made a move which exhibitors interpreted as a desire to cut in on the candy money. It was opposed and dropped. But temporarily, some think, for distributors keep pointing out privately that a big boxoffice attraction causes more candy to be sold.

But Hollywood, which makes the films shown while the audience sips, chews or munches doesn't like the reflection on its pictures as attractions, since it is beginning to seem that the picture isn't as important to the patron as it used to be—providing the quality of the stuff he eats is okay. Furthermore, the producers say, the theatre manager is so busy pushing candy that he has no time to exploit the picture and bring in boxoffice dollars. With candy, some say, a theatre can make more money with fewer patrons.

SYDNEY SKOLSKY, producer of "The Jolson Story" and a syndicated newspaper columnist, started something when he printed Hollywood's resentment. The theatre manager who used to strive to keep a picture in his theatre for weeks, or try to out-gross another manager with the same picture, now "prefers a different picture weekly, for with a quick turnover of films, the candy business will be better." The manager, Skolsky said, cares more about selling candy than the picture because he gets a percentage of the confections' gross but nothing from the film.

The reaction from some man-

agers caused him to follow his original beef with another story, in which he wrote:

"Many theatre managers have written in commenting on the piece about the candy concessions in the lobbies and the lack of showmanship in selling the pictures. Most of these managers, who work for the small independent theatre owners, insist that they do not get a percentage of the candy sales; that it is merely part of their job, and that the profits go to the owner.

"These managers object to being candy vendors, and insist they would object even if they were employed by those chain theatre owners who permit the managers to share in the concession profits. There are some managers who are genuinely interested in exploiting pictures and want to make a success of this part of the business. But they ask how can they do this when the theatre owners are more concerned about the candy, popcorn and ice cream sales, and won't listen to plans for selling a picture.

"According to the managers of these independent movie theatres,

the owners have told them: 'Why take a chance on exploiting a picture, when we aren't sure of our percentage?' They are certain of their profit on every bar of candy and every bag of popcorn sold!"

THE candy situation has also won the attention of Canadian newspapers. Recently George French of the Toronto Globe and Mail wrote a story sub-headed "Lobby Cash" and headed "Candy Bars Mean Business to Theatres."

"Not all theatre managers are of the same opinion regarding this thriving off-shoot of the movie business, but they agree it's here to stay whether they like it or not," he wrote. He pointed out that surveys show that a candy store next to a movie house loses no business because the theatre is also selling sweets. "Patrons have no intention of buying until they see the tinselled layout and smell the goodies on their way in."

The astute Martin Simpson, manager of the Downtown, Toronto, told the reporter that "It's all psychology, plus a bit of work on the part of the manager." The

idea is to stimulate what psychologists call "impulse buying." Weekends, which are boy-girl nights, half-pound and pound boxes are featured.

"As for the old school of managers, they still frown on the modern trend of turning their establishments into retail stores, despite Mr. Simpson's enthusiasm," the reporter wrote. Simpson, he said, had confessed to toying with the idea of a shoe repair shop that would fix up the patrons' footwear while he watched the film. "First thing you know," Simpson is reported as saying, "they'll be wanting us to sell shirts and ties over the counter. It could lead anywhere." The reporter then cracks: "Size 15 collar, please, and two lone seats."

Simpson, asked about the shoe repair and shirt-and-collar stuff in the story, said he was kidding. Chances are that the reporter knew that he was—but it made a better story to play it straight.

Who knows what effect candy will have on future films? The producers may have to make better pictures, for art has to be pretty powerful to compete with appetite.

Another beneficiary of the exhibitor's interest in confections is the candy industry. The sales and profit trend for many retail stores are downward, the Financial Post recently stated. The new source of business has been of great support.

As business declines no doubt candy will delay the return of dishes to theatres. The exhibitor would rather sell candy than handle premiums. He may need them both yet.

But candy, etc., is here to stay. The small exhibitor needs the money and the big exhibitor would be a sucker to pass it up.

Even so, candy as part of theatre operation was late arriving in Canada and when developed should match the USA figures gathered by the National Confectioners Association. These show that from nine to ten per cent of all candy sold in the United States is distributed through theatres.

Producers Frown But 'Candy Is Dandy' Say Exhibitors



Candies, popcorn, bunnies — and moving pictures. Here is a popular scene from the theatre of today, staged by Theatre Confections, Ltd. at a recent convention. Counters and stands for every size and every type of theatre are available. Candy display has become another theatre art.

Sincere Holiday Greetings

FRED TREBILCOCK
AND THE STAFF OF
SHEA'S THEATRE
TORONTO

Season's Greetings



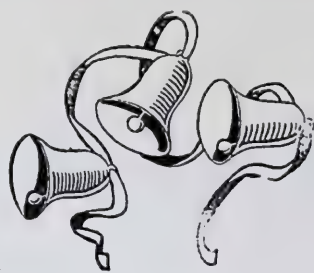
CHARLES
DENTELBECK

**A Very Merry
Christmas and
a Happy and
Prosperous
New Year**



**NATIONAL
BOOKING CO.**

Lionel Lester
Hilly Conway



***Season's Greetings
and
Best Wishes***

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**Season's
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Toronto

Your Host, Alex Christie

**Season's Greetings
To Motion Picture
Friends Everywhere**



**CARILLON
Pictures Limited**

MONTREAL — TORONTO
MEL. TURNER

*My Sincere Best Wishes
for a
Merry Christmas
and a
Happy New Year*

DAVID SIEGEL

Chief Projectionist
**PREMIER OPERATING
CORPORATION**

Best Wishes

to our

Friends and Associates

**Consolidated Theatres
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LOEW'S - PALACE - CAPITOL
PRINCESS - IMPERIAL
ORPHEUM - HIS MAJESTY'S
THEATRES

Montreal

The Management and
Staff of

**Pictorial
Display**

wish you

**A
MERRY XMAS
and a
HAPPY
NEW YEAR**

***Best
of the
Season***

**INDEPENDENT
POSTER
SUPPLY**

**Murray
Sweigman**



Season's Greetings

Films which have changed and will continue to change trends and
public tastes in motion picture entertainment throughout the world.

Eagle-Lion's Christmas Gift to Exhibitors—

TOP GROSSES AGAIN

The Red Shoes*	Scott of the Antarctic*	Blue Lagoon*
Christopher Columbus*	Passionate Friends	Miranda
Saraband*	Blanche Fury*	Oliver Twist

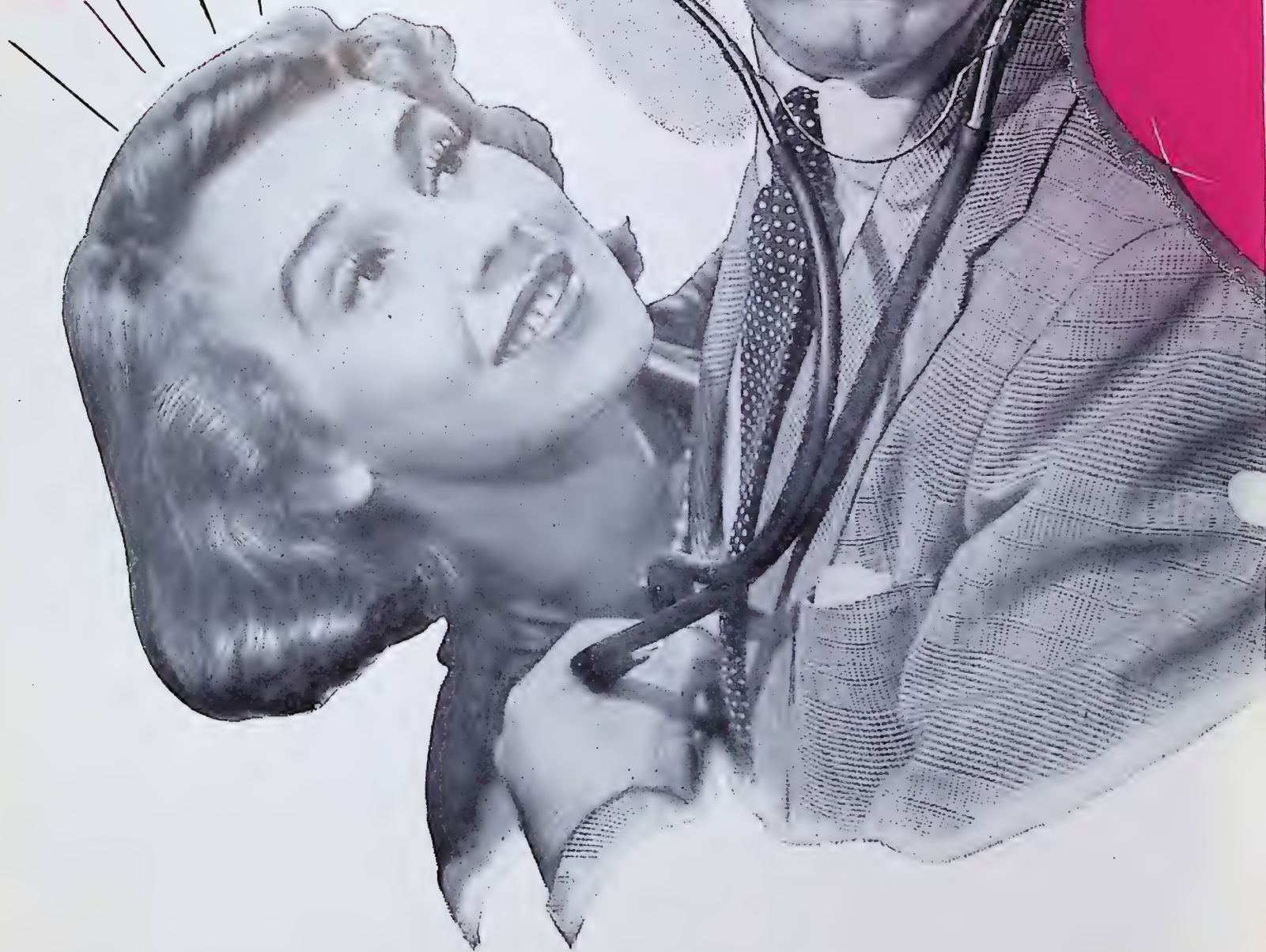
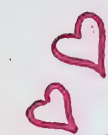
**Color by Technicolor*

EAGLE-LION FILMS OF CANADA, LIMITED

now releasing in Canada the films of the J. Arthur Rank Organization

The

He won't say "YES"!
She won't
take "NO"!



Gala Holiday-Time Attraction at Broadway's Big Capitol Theatre!

a Dore Schary presentation

Cary Grant

in DON HARTMAN'S production

Every Girl Should Be Married

co-starring

FRANCHOT TONE • DIANA LYNN • *introducing* BETSY DRAKE

with ALAN MOWBRAY • Produced, Directed and Co-written by DON HARTMAN

Screenplay Collaboration by Stephen Morehouse Avery



"Light, frothy comedy, delightfully acted by the dependable Cary Grant and a refreshing newcomer, Betsy Drake . . . sure-fire." —**BOXOFFICE**

"If every comedy were as deliriously funny there would be no such thing as box-office blues."

—**HOLLYWOOD REPORTER**

"Rich comedy the family will go for in all situations."
—**INDEPENDENT FILM JOURNAL**

"One of those rare comic delicacies that are always in good season at the boxoffice . . . will have a terrific payoff."

—**VARIETY**

"Entertaining all the way . . . made for those who enjoy laughs." —**THE EXHIBITOR**

"Topflight contender for honors in the comedy field."

—**DAILY VARIETY**

"The kind of stuff to delight average audiences . . . it sure should make the coin boxes tinkle."

—**SHOWMEN'S TRADE REVIEW**

"The female of the species on the prowl in amusing comedy . . . fun to watch." —**M. P. HERALD**

"Grand boxoffice comedy . . . has wit, charm, lively pace and a polished cast." —**FILM BULLETIN**



The Manager
and Staff of
Imperial Bank of
Canada,
Dundas and Victoria
Streets Branch,
Toronto,
extend to all their
friends the
Season's Greetings
and best wishes
for the coming
year.

**Film
Delivery
Service
Ltd.**



**Charlie
MAVETY**

COMING ATTRACTIONS

*A very
Merry Christmas
and
a Happy
New Year !!*

*To All
throughout the
MOTION PICTURE INDUSTRY
we extend
The Season's Greetings*

**Dominion Sound
Equipments
Limited**

***The
Season's
Best***

**MAYNARD
FILM
DISTRIBUTING
COMPANY
LTD.
Toronto**

Paul Maynard

*The Season's
Best*

***The
Maritime
Allied
Motion
Picture
Exhibitors
Association***

President
A. J. MASON
Springhill, NS.

Sec'y-Treas.
P. J. Dwyer
Halifax

IN the last couple of years much to-do has been made about Canadian film production. Location shooting by a number of Hollywood companies has taken place in different parts of Canada. Some shorts have been made in this country. Several feature motion pictures have been produced by Canadian companies. There are some, to be aimed at specialized audiences, being made now.

There are more studios in Canada than ever before. Several are not very active, one new one has an ambitious theatrical production program which has received much publicity, while others are noticeably successful in the industrial field. The National Film Board, of course, stands out in the documentary field, with some of its films being shown regularly in theatres.

The Canadian Co-operation Project is supposed to increase American production in Canada but its benefits are still to be evaluated.

But the surprising thing is that film production in Canada, from a theatrical standpoint, was much greater a quarter of a century ago. In those days the population was smaller, money wasn't as easy to obtain as now and there were fewer Canadian writers. Yet film production did well, in spite of the field being used by con men. Much money was lost and several of the men responsible went to jail. With Canada currently het up about film production, this might easily happen again.

The old-timer isn't impressed with the fuss over domestic production. He's heard it all before and seen some of it.

A REVIEW of Canadian motion picture production, which dates back more than four decades, is interesting. Although there were many attempts, no single theatrical company was able to keep its enterprise alive.

Much capital and money went into the Conistil studio at the western outskirts of Toronto but lack of both capital and experience was costly for public and promoter.

A few years later Canadian International Films Limited was formed and Captain Bruce Bairnsfather, creator of the famous World War I cartoon character, "Old Bill," turned out "Carry On, Sergeant" in Trenton, Ontario. It wasn't a success, disputes grew and the money invested in the company was lost.

The Pacific Coast provided an unhappy experience for those who heeded two Hollywood promoters with the idea of making films with British players. The Lion's Gate Cinema Studios Limited bought the old Haddon Hill property in West Vancouver. As the need for more money became apparent a battle for

control began in which everyone was the loser, with the promoters going to jail for false pretenses.

A number of other promotions also failed but there is an excellent record of successful production just the same.

In 1914 the British American Film Company, Montreal, made "Dollard des Ormeaux," which depicted the battle of Long Sault and the World Film Company, New York and Toronto, produced "The Dollar Mark" around Cobourg, Ontario.

Fruitful years in Canadian production were from 1919 to 1923 when Ernest Shipman, an outstanding producer with headquarters in Winnipeg and Ottawa, made some films of real boxoffice value. They included films based on such of the late Ralph Connor's books as "The Sky Pilot," made in Calgary, and "The Man From Glengarry" and "The Foreigner," both shot in Winnipeg. Other of Shipman's Canadian-made pictures were "Blue Waters," made in the Maritimes; "The Rapids," a story of Sault Ste. Marie, and "Back to God's Country."

Robert Flaherty, whose current film is "Louisiana," made "Nanook of the North" around Hudson's Bay in 1922, and Pathe, its distributor, later made and sold an RCMP serial, "Queen of the North," in 1929. In 1921 Canadian Photoplay Productions Limited made "Power" and another picture, then in 1924 MGM produced "The Shooting of Dan McGrew." In 1928 the company made "The Trail of '98."

Canadian settings were used in a number of pictures made by the Famous-Lasky Film Company of Hollywood from stories by Dominion authors. From 1920 to 1927 the stories of such writers as Gilbert Parker and Arthur Stringer were made into films, as were some by James Oliver Curwood, not a Canadian, and such stars as Alice Brady and

Thomas Meighen acted against Quebec, British Columbia and other native backgrounds. Another Canadian to provide basic material for films made in Canada was the famed historian, George M. Wrong, for in 1922 Yale University made "Gateway of the West" and "Wolfe and Montcalm," both drawn from his "Washington and His Comrades in Arms." In 1926 "The Thoroughbreds" by the Toronto author, W. A. Fraser, became a film.

And all the time Hollywood troupes were working on location in different parts of Canada. Milton Sills returned to his native Canada to make "The Knock-out" in the Ottawa Valley in 1924 for First National. Canada was a favorite place to shoot RCMP and Yukon stories. In 1926 Universal made "The Calgary Stampede" with Hoot Gibson starring and the next year Fox made "The Country Beyond" in Jasper Park.

THE story of Canadian production by native and visiting producers can be continued in detail and it would lead right up to the present. Part of the story are the companies formed in several regions of Canada but which, after fine promises, made no films and cost much money. Canadian production has indeed too often been a boob trap. That is, theatrical production. Even in the old days government sponsorship, provincial and federal, earned Canada to be outstanding in the documentary field.

Had it not been for the coming of sound Canada might have had its own large-scale production now. Recording apparatus limited shooting to interiors for years and even now there are still problems of outside pickup of sound. The requirements of sound-film making caused production to be concentrated in Hollywood at first but today dialogue can be recorded or

dubbed easily. Perhaps Canada will get into the race again.

Are Canadian films financially practicable? Yes, if they can be made with international exhibition value. Yet the most interesting economic fact about the much-talked about Canadian production is this: Few domestic theatre operators, large and small, have ever put money into it. They, more than any other group, know potential revenue of films. They have nothing against more personal revenue—yet they have never sought any from home-made films. Even Paramount, which for many years has dominated our native exhibition field, has not established a studio in Canada.

Does this "You make 'em and we'll play 'em" attitude perhaps indicate that, in the minds of people who should know, feature film production in Canada is not a good investment?

We should know soon enough. Quebec Productions' Corporation's \$750,000 "The Whispering City," a J. Arthur Rank release, is still in distribution. Another 1947 film, "Bush Pilot," is said to have returned little of its \$125,000 cost. "Sins of the Fathers," a VD feature which cost comparatively little to make, will likely return a profit.

So much for profit and loss. Then there are the promises. In June this year two companies, Canam Film Productions and Carillon Pictures, announced that they would make theatrical features but nothing more has been heard from them. This summer Canadian International Screen Productions Limited was organized by Renaissance Film Distributors and Joseph Than and Leonard Fields. Renaissance studios, in Montreal, are regarded by many as Canada's finest and were built through a public issue of stock. The CISP schedule calls for 10 films in two years for Monogram and Allied Artists' release. Some six months have gone by since the announcement and since then Charles Korvin and Paul Henreid have stated that they would appear in features to be made by the company. But there is no outward sign of production from them or others.

Meanwhile Hollywood companies are using Canadian locales. Films shot against Canadian backgrounds in the last two years include "Northwest Stampede," "The Emperor Waltz" and "The Iron Curtain." Such shooting was not uncommon in Canada before the Canadian Co-operation Project and is continuing, for several RCMP stories are planned.

BUT what about Canadian feature production by Canadians in Canadian studios as part of the Canadian motion picture industry? Your guess would be as good as anybody's right now.

CANADIAN FEATURE PRODUCTION

Bonanza

or

Bunk?

(Who Can Tell)

*World Favorite in
Motion Pictures*

Color by
TECHNICOLOR

TECHNICOLOR

Is the Trade Mark of

TECHNICOLOR MOTION PICTURE CORPORATION

Herbert T. Kalmus, President and General Manager

Christmas Greetings



B and F THEATRES Ltd.

SAM BLOOM

SAM FINE

AND ALL THE BOYS

It's a problem!

J. ARTHUR RANK

Presents

SCOTT OF THE ANTARCTIC

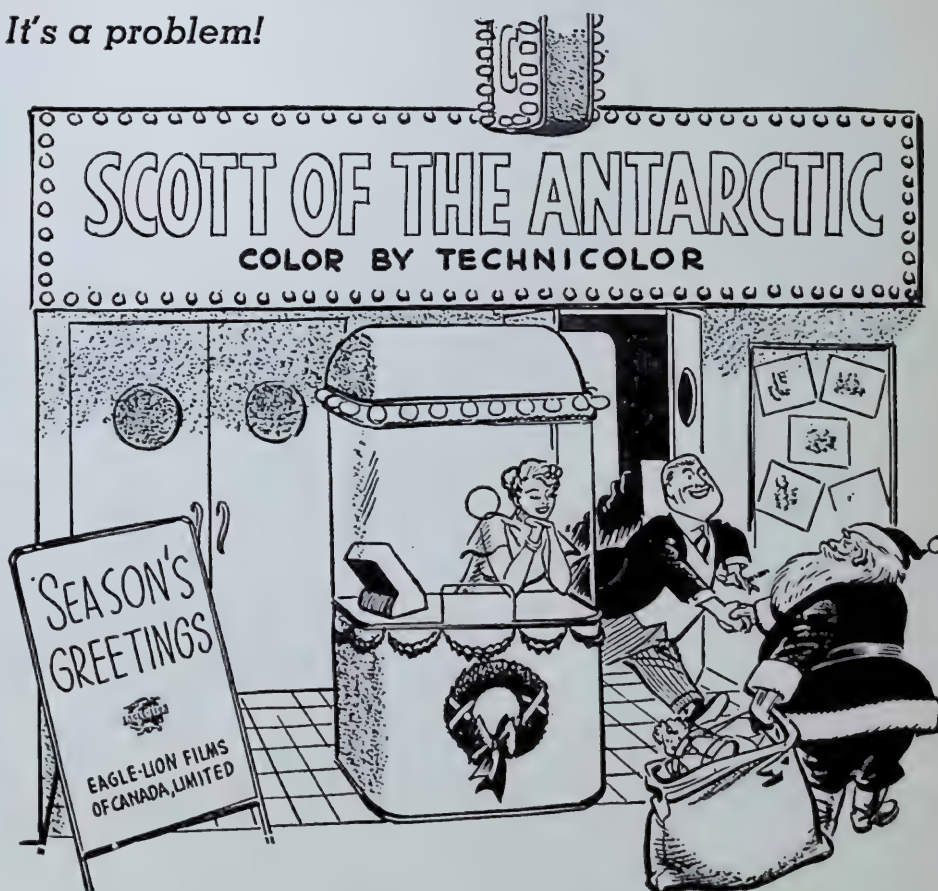
Filmed in Technicolor
in Antarctica

JOHN MILLS
with
DEREK BOND

Produced by
Michael Balcon from
Ealing Studios

Contact your local Eagle-Lion
Branch for fast play dates.

An  Release



*"Can you imagine what the supervisor will say when I report
Santa Claus on my pass list?"*

THE NEWS ROUNDUP



1948



SPYROS SKOURAS

President of 20th-Century-Fox who presided over the international sales convention of the company in Toronto, the first one held outside the USA.

1948

January

George A. Drew, premier of Ontario, presents the Toronto tent of Variety with the land for the site of Variety Village, the club's crippled children's vocational guidance school project, at a hockey game at Maple Leaf Gardens at which over \$19,000 was raised by Conny Smythe in behalf of the Variety fund.

Glenn Ireton, who resigned as head of publicity in Canada for Warner Brothers, accepts post at Renaissance Films Distribution as head of English-language operations. Towards the end of the year he leaves latter position to return to the USA.

Curtis Mitchell, director of advertising and publicity for Paramount, resigns.

Newfoundland, which later votes to become Canada's tenth province, gets machinery in motion to set up censorship board.

Mark Hellinger, producer, writer and newspaperman, passes away in Hollywood at the age of 44.

Arthur Silverstone appointed general manager of Dominion division of 20th Century-Fox, succeeding Sydney Samson who retired because of his health.

Harry Kaufman named east-Canadian manager of the recently-organized Harry J. Allen company, Cardinal Films. Later he is appointed general manager.

Representatives of the recently-formed National Committee of Motion Picture Exhibitors Associations prepare to call on the Hon. Douglas C. Abbott, federal finance minister, in an effort to have him remove the 20 per cent federal amusement tax. Their efforts are successful, the Dominion government stepping out of the field at the end of the current fiscal year on March 31st, only to have the individual province in most instances reimpose the tax.

National Film Board annual report shows expanding audiences for its releases, the number of which has been greatly increased.

New York film critics name 20th Century-Fox' "Gentleman's Agreement," William Powell and Deborah Kerr as tops in annual poll.

John J. Fitzgibbons, head of Famous Players and representative of a special committee of

the Canadian motion picture industry, is arranging for a talk with the Hon. C. D. Howe, minister of reconstruction and supply, on an effort to work out ways in which the film industry can help conserve USA dollars.

Audio Pictures Limited opens its ultra-modern new studios in Toronto, which later is the scene of an explosion and fire caused by a burst electric light bulb igniting some film. No one is hurt and damage is soon fixed.

Shooting starts on Canadian Motion Picture Productions' first film, a VD picture titled "Sins of the Fathers." Producer is Larry Cromien and director is Phil Rosen. Picture is ready by the end of the summer and world distribution rights are acquired by Maynard Film Distributing Company, Toronto.

February

Honorable J. Earl Lawson, KC, president of Odeon Theatres of Canada, is elected president of the Canadian Picture Pioneers, succeeding O. R. Hanson. Also voted in are Ben Cronk as vice-



WILLIAM J. SINGLETON

First president of the newly-formed Quebec branch of the Canadian Picture Pioneers.

president, Charles Mavety secretary and George Beeston treasurer.

Ban on importation of 35 mm. projectors is reimposed on a controlled-quota basis. Lifting of ban enabled equipment companies to import the machines to help new theatres being completed. Sixteen mm. projectors unaffected and are still banned.

Harry H. Thomas, formerly president of PRC, forms new company, Equity Pictures Incorporated.

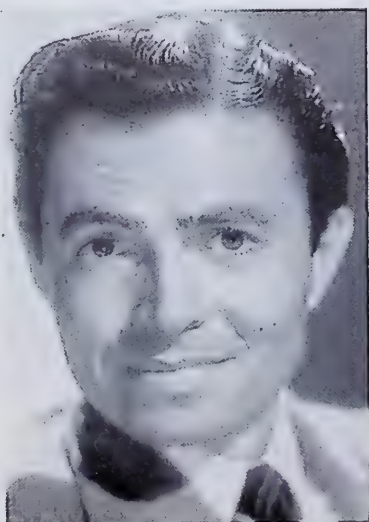
Toronto Variety Club's motion picture shows for shut-ins start activity under guidance of Al Troyer. Tent prepares to honor Conny Smythe for contribution of his hockey game to Heart Fund and to send delegates to annual convention in Miami.

Foreign Exchange Control Board relaxes rule forbidding prepayment of funds for Canadian exhibition rights to foreign films. Move was made originally to conserve USA dollars.

Victor Beattie and Bill Deagan join Eagle-Lion Films of Canada and Graydon Matthews, who left the managership of the Toronto branch of Monogram for reasons of health, returns to company as salesman in Montreal.

Famous Players holds the last of its three 25 Year Club meetings in Vancouver. First two were in Toronto and Winnipeg and a total of 39 new members are indicated, bringing the membership to the 150 mark.

Competition for the French-



JAMES MASON

Selected by Canadian voters as the top British actor in the London Daily Mail's first poll in the Dominion for Silver Star Awards.



BING CROSBY

Exhibitors' choice as Canada's leading boxoffice draw for the fourth successive time in the Canadian Film Weekly's annual poll.



MADE WITH FRESH FULL-CREAM MILK

Leadership
through
Quality



**BILTMORE
THEATRES
LTD.**

TORONTO

Greetings

**Joseph B.
Danson
& Sons
Ltd.**

All Forms
of Insurance

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25 RICHMOND ST. W.
Toronto

**SEASON'S
GREETINGS**

from

**MOM
and
DAD**



**Canadian
Hygienic
Productions
Limited**

GEORGE ALTMAN
General Manager

Season's Greetings

**CROWN
THEATRE
TORONTO**

JOE COHEN

*Compliments
of the Season!*



**BILL
RISEWICK**

**J. John Shulman
& Co.**

Chartered Accountants

TORONTO, CANADA



*Season's
Greetings*

**JOHNNY
POOLE**

**Best Wishes To
EVERYBODY
In the Motion
Picture
Industry**



GEORGE GILES
Ansco of Canada
Limited

Season's Greetings
to the
Motion Picture Industry



GENERAL FILMS LTD.

Vancouver, Edmonton, Regina, Winnipeg,
Toronto, Montreal, Moncton, St. John's, Nfld.

SEASON'S GREETINGS

Good Will to All

ASTRAL FILMS

I. H. (Izzy) ALLEN

*A MODERN FILM EXCHANGE CREATED
BY EXHIBITOR'S GOOD WILL*

Roundup

OF THE NEWS



BOB O'DONNELL

Re-elected International Chief Barker of the Variety Clubs, International and later honored with a special banquet by the Dallas Tent.

language film market, centred in Quebec, becomes more intense as ten companies announce release plans. The ten companies are France Film, Eagle-Lion, Fox, WB, MGM, RKO, Columbia, UA, SRO and Alliance.

William J. Heineman promoted to post of vice-president in charge of distribution by Eagle Lion (Hollywood) Films, replacing Alfred W. Schwalberg, who resigned to become executive assistant to Charles M. Reagan, v-p of domestic distribution for Paramount.

Two serious fires within a few days destroy the Kent Theatre, Moncton, NB, and the Capitol, Kentville, NS. Loss in both fires totalled \$175,000. Several more serious blazes occur in theatres and before the year is half over it is evident that a new record for the number of fires and the damages resulting will be set in the Dominion. In none of the fires is injury reported to a patron.

George Stroud, leading figure in Canadian theatre history, passes in Hamilton at the age of 69.

Frank L. Kerr, exhibitor in Canada since 1903, dies in New Westminster, BC.

Hollywood retrenchment, caused by the 75 per cent UK tax on film earnings as well as similar taxes at varying percentages imposed by the majority of other countries, is speeded up and employment of actors and technicians drops tremendously. A satisfactory compromise between the USA and UK is reached in March in which some of the rentals and earnings are returned, some frozen and some to be spent in England. Other countries also make similar deals and the over-all picture brightens up considerably.

Motion Picture Distributors Association shows in its annual

report that the number of Canadian theatres totals 1,606 — an increase of 113 over the previous year.

Exhibitors prep for meeting with Capac to renegotiate fees theatres must pay for showing films using music written by Capac clients. Originally when Capac had asked for better than double its present rates, exhibitors agreed they would increase the scale if the present one was kept in effect until January 1st, 1949. At the meeting the exhibs keep their agreement and give Capac a raise but not nearly the figures asked.

Alan Field returns to the National Film Board as secretary from his post as executive assistant to the Minister of National Health and Welfare.

Pulling of electricity switches without previous warning takes place in Toronto and blacks out theatres without their own generators. Theatres advertising complete shows run as much as an hour and a half late to satisfy patrons. The following Fall the shortage of power becomes critical and Hydro pulls the switches in parts of Ontario and Quebec for lengths of time varying from three hours up to eight. Most first runs install their own generators and vary their schedule to suit but nabes are hurt badly as night cutoffs either make them cut to one show or run too late.

March

Long-drawn-out divorcement case in the USA appears to be reaching climax as Supreme Court prepares to hand down decision, which eventually orders producers to sell all theatres not wholly-owned by them, and mainly upholds lower court's rulings in regard to competitive bidding for and block booking of pictures; arbitration; clearance restrictions; cross-licensing or franchises for the films of each other by those defendants who are both distributors and exhibitors; partnerships; price-fixing; and theatre expansion.

Voting on best film, actor and actress of 1947 in British-made productions is extended by the London Daily Mail to include Canada and Canadians pick "Great Expectations," James Mason and Margaret Lockwood

as their choices for the Silver Star Awards.

Marcel Pagnol, noted French producer, talks deal with Quebec Productions Corporation for the making of French-language pictures in Quebec.

Spyros Skouras and J. Arthur Rank negotiating pooling of Gaumont-British, in which Fox has a 50 per cent interest, and Odeon Theatres of Britain, two of three or four largest circuits in the United Kingdom.

"The Jolson Story," Bing Crosby and Ingrid Bergman were the biggest moneymakers for Canadian exhibitors, according to their votes in the annual Canadian



ARTHUR SILVERSTONE

Succeeded Sydney Samson as general manager of 20th-Fox' Dominion division.

Film Weekly poll. Reviewers select "The Best Years of Our Lives," which until now has only been roadshown, James Mason and Deborah Kerr as the best in their section of the poll.

James A. Cowan named to head advertising and public relations under a new co-ordination of services effected by the various J. Arthur Rank interests in the Dominion. Archie Laurie becomes director of exhibition publicity and public relations. J. Arthur Rank Organization of Canada is the title of the new company.

Garfield Cass of MGM is elected president of the Toronto Film Board of Trade, succeeding Harry Bailey of 20th Century-Fox. Russell Simpson of Paramount be-



H. C. D. (Dick) MAIN

Re-elected president of the Motion Picture Theatres Association of Ontario.

comes v-p and E. H. Wells of Motion Picture Distributors Association is secretary.

The National Film Board is blasted in Parliament by G. K. Fraser, Progressive Conservative member, who states that a saving of a million dollars or over could be effected in its budget. The following week Ross McLean, head of the NFB, replies that the Board's influence is a very real power for good both in Canada and abroad, where its films are eagerly sought after.

The Rank Organization wins its appeal in the Ontario Appeal Court from a previous judgment in the case brought by Empire-Universal Films claiming a breach of contract for distribution in Canada of Rank-made films.

Gordon Lightstone of Paramount re-elected president of the Canadian Motion Picture Distributors Association.

Fire destroys the Rex, Flin Flon, Manitoba.

Canada's first prefabricated theatre is erected by Perkins Electric for Wilfred Mainville at Ste. Therese, Quebec.

Government bans import of 16 mm. projectors, leaving market to Canada's sole manufacturer, Northern Tool and Gauge Co., Ottawa.

Uptown, Toronto, uses 16 mm. projector to keep show going during power cutoffs.

Hollywood Confections and Theatre Confections merge, with Jack Fitzgibbons, Jr., head of former, as president and general manager.

Border Theatre at Rock Island, Quebec, destroyed by fire.

Morris Stein of Famous Players succeeds Sydney Samson as

CAPAC

COMPOSERS, AUTHORS and
PUBLISHERS ASSOCIATION
OF CANADA



Season's Greetings

Eric W. Hounsom
M.R.A.I.C.
Architect
96 Bloor St. W. Toronto

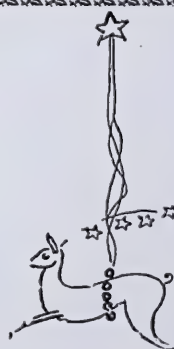
Season's Greetings

Compliments of
FOTO-NITE
Amateur Shows
Limited



FAY PETER BARNES.
President

LOUIS DAVIDSON,
Secretary



MERRY CHRISTMAS

to all the Nice
People in the
Motion Picture
business who
have been so
kind to us
during 1948

300 Boys From the
POLICE "K" CLUB
— Toronto —



SEASON'S GREETINGS

from

Mitch Bernstein

and

Joe Leiberman
B. & L. Theatres

SAINT JOHN, N.B.

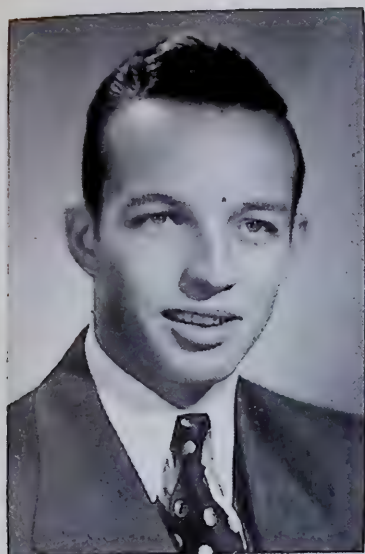
Merry Christmas
and a
Happy New Year

**MEL
JOLLEY**

Century, Hamilton

Roundup

OF THE NEWS



JACK FITZGIBBONS, JR.

Head of Hollywood Confections, who became president and general manager of Theatre Confections when both companies merged.

president of the motion picture section of the Toronto Board of Trade.

"Gentleman's Agreement," Fox film, named Academy Award Winner for 1947. Ronald Colman and Loretta Young get best acting honors.

Bill Guss elected president of the Calgary Film Board of Trade.

April

Saskatchewan refuses to impose provincial amusement tax.

Government officials and industry representatives from United States and Canada meet in Ottawa to work out what later becomes Canadian Co-operation Project. This is designed to increase Canada's USA dollar holdings by attracting tourists through American screens. Under the plan more Canadian clips will be used in American newsreels, short subjects with Canadian backgrounds will be shown and features are to be made here in part. The McLaren Advertising Agency is appointed to represent the Motion Picture Association of America in the project, to give guidance to would-be film makers in matters of transportation, shelter, stories, etc. Later A. H. Newman is appointed by Ottawa to act as liaison officer. From time to time optimistic reports of the plan have been issued. It does not meet with satisfaction in all quarters, however.

Secretary of State George C. Marshall of the USA is given the 1947 Humanitarian Award by Variety Clubs International. Bob O'Donnell is re-elected International Chief Barker.

Business dips in Nova Scotia.

Famous Players annual report shows that 1947 was a record year for the company.

May

Advertising trailers becoming more prominent on Canadian screens as exhibs seek extra income.

Perry Wright transferred from Toronto branch of Empire-Universal, where he was office manager, to managership of company's Vancouver branch.

Variety Clubrooms opened in Prince George Hotel, Toronto.

Alban Janin, president of France-Film, passes in Montreal at 68.

H. T. Long, well-known veteran Ontario theatre figure, passes in Toronto at 55.

Thirty new theatres were built in Ontario in 1947, chief censor's report shows.

Massey Hall, Toronto being resealed and renovated in \$400,000 job.

"The Iron Curtain" opens in Canada with some disturbances. Picture made by 20th-Fox, concerns spy trials.

Joseph Marks, formerly Pathe sales manager in Great Britain, succeeds Charles M. Weiner as Canadian general manager of SRO. Weiner returns to Minneapolis.

Ottawa drops the 20 per cent amusement tax and it is immediately picked up by Ontario. Other provinces work out various amusement taxes.

Independents in Canada, stirred by anti-trust decisions in USA, demand action from Ottawa against alleged evil trade practices.

June

Arthur Elliott transferred from Montreal sales staff of RKO to become Calgary sales manager.

Gordon Malcolm Wilson of Empire - Universal contract department in Toronto passes at 32.

Louis Lumiere, who with his brother showed moving pictures in Paris in 1895, passes at French Riviera at 83.

Revenue of the Ontario censorship and theatre inspection branch for fiscal year ending March 31st, 1947, was \$206,472.40.

Exhibs differ over probable effect of television, some optimistic, some otherwise.

Variety ball game at Maple Leaf Stadium, Toronto brings about \$30,000 to Heart Fund.

Cecil Black becomes Vancouver sales manager for SRO.

United Kingdom raises playing time quota for British pictures from 20 to 45 per cent, hurting Hollywood sales.

Clare Appel resigns as president of the Motion Picture Theatres Association of Ontario and is succeeded by H. C. D. (Dick) Main.



TOM MILLER

New head of theatrical distribution for the National Film Board, following resignation of Douglas Peacock.

Canadian International Screen Productions, through deal with Renaissance studios, will make 10 features in two years for Allied Artists and Monogram distribution, announcement says. Leonard Fields and Joseph Than of Hollywood head CISP.

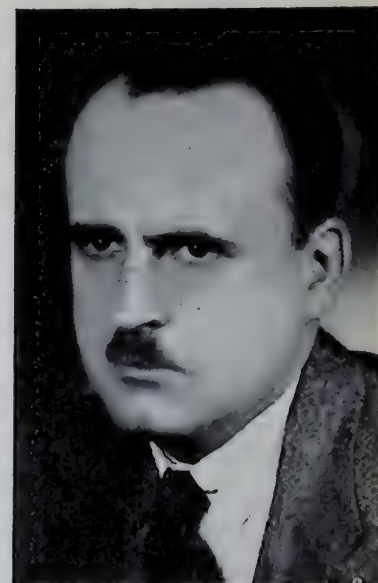
Distributors and exhibitors aid British Columbia flood relief.

July

Lou Michelson becomes Empire-Universal branch manager in St. John.

One hundred theatres under construction in Canada.

Franklin & Herschorn circuit



A. H. NEWMAN

Appointed liaison officer for the Canadian Co-operation Project by Ottawa.

sues its former partner, Famous Players, over Orpheum Theatre, Halifax.

"Mating of Millie," Columbia sleeper, in eighth week at Biltmore, Toronto. It runs to 14 weeks.

Spyros Skouras heads 20th-Fox cabinet for sales meeting in Toronto, from which it announces program for first time from country other than USA.

Television big success in New York Paramount.

Hollywood sad place as staffs cut thin.

Dore Schary, dropped when Howard Hughes took over RKO, joins MGM as vice-president and Louis B. Mayer aide.

August

Peter Myers resigns as Toronto branch manager of Eagle-Lion Films to succeed Harry Bailey as Toronto branch manager of 20th Century-Fox.

Joseph J. Unger resigns as general sales manager of United Artists. No successor named but Paul Lazarus, Jr. becomes aide of Gradwell Sears.

David Wark Griffith, famous director and pioneer, passes at 73.

Wolfe Cohen made president of Warner Brothers International.

Famous Players buys Skyway Drive-in Theatres from Albert E. Silverwood, entering drive-in field for first time.

September

J. Arthur Rank delivers another blow to Hollywood by making British picture top on double bills shared with USA film, thus

SEASONS GREETINGS TO THE INDUSTRY



FROM OUR NEW HOME

COMPLETE FACILITIES FOR

16 AND 35MM PRODUCTION

AIR-CONDITIONED LABORATORIES

SOUND RECORDING

SLIDE FILMS - ANIMATION

ILLUSTRATIVE PHOTOGRAPHY

CANADIAN FILM INDUSTRIES

310 LAKESHORE ROAD TORONTO 14

FILM LABORATORIES OF CANADA

Roundup

OF THE NEWS



JOSEPH MARKS

Succeeded Charles M. Weiner as Canadian general manager of SRO.

reversing procedure and taking lion's share of rental. Americans then rule all-USA programs and no coupling with UK pictures.

Newsreelers ask better quota for Canadian sequences in reels for Dominion showings.

Douglas Peacock quits theatrical distribution post with National Film Board and is succeeded by Tom Miller.

Famous Players wins the N. L. Nathanson challenge trophy for the best foursome at the fifth annual Canadian Film Weekly motion picture industry golf championships. The team keeps the cup now. Fred Cross wins the Famous Players trophy for the low gross.

Canadian non-theatrical producers ask that more films be shot in Canada, rather than imported.

Twentieth Century Theatres will build own headquarters on Bloor Stret.

Ascap, USA counterpart of Canada's Capac, ruled illegal in Minneapolis court.

Canada to inaugurate Children's Film Library.

Variety International adopts Saranac Lake home for tubercular theatrical people.

October

Theatres opened since the war in Canada number 195.

Max Scheine appointed Eagle-Lion Toronto branch office manager.

Howard Knevels passes in Montreal at 48.

Fire did \$152,077 damages in Canadian theatres during 1947, a reduction.

Thomas Armat, inventor of the Vitascope, first screen projector used by Edison, passes in Washington at 81.

Jules Laine, associated with

the Canadian motion picture industry for 35 years, passes in Toronto at 51.

Harry Dobson, vice-president of Toronto projectionists' union, dies at 55.

Allied Co-operative Theatres, now Allied Theatres, Inc., re-elects Ben Freedman president.

Harold Kay resigns as head of National Booking Company to return to Eagle-Lion as Toronto branch manager.

Brazil latest country to restrict rentals, etc.

Martin Bochner becomes Winnipeg manager for Astral Films.

Variety Blue - versus - White hockey game at Maple Leaf Gardens yields \$19,000 for Heart Fund.

November

British magistrate's association holds films blameless for juvenile crime.

Australia to eliminate provincial censorship boards in favor of a national board with provincial representatives.

Motion Picture Theatres Association of Ontario condemns "scary psychopix" at annual meeting.

Nat Taylor, head of Twentieth Century Theatres, addresses company's annual convention in Toronto and asks that patronage be expanded among those who do not have the movie habit.

A. C. Cowan buys the Park Drive-in Theatres from H. J. Ochs, W. B. Herman and associates.

Leslie H. Vicary, 55, passes in Orillia, Ontario.

Awards for best made-in-Canada films being arranged.

Lionel Lester resigns from Toronto sales staff of 20th Century-Fox after 21 years with company to head National Booking Company, succeeding Harold Kay.

Canadian Broadcasting Corporation defers television license applicants, including Famous Players, until it can decide how it can participate. Suggests joint financial participation with applicants in developing television in Canada. Action is editorially condemned.

Capac and exhibitors agree tentatively on raise in 1949 rates, which will affect larger houses.

Peter Campbell, president of Toronto Baseball Club and Variety stalwart, passes in Toronto at 56.

Provincial censors size up television and wonder where they come in from a standpoint of approving matter and censorship fees.

Domestic rentals, at \$19,464,706 for 1947, reached a new Canadian high.

Power cutoffs in Toronto hurt neighborhood business severely.

Theatres using 16 Mm. up from 98 to 163, while 16 and 35 mm. itinerants are fewer.

Canadian motion picture theatres grossed \$62,865,279 without taxes in 1947, the highest yet, in spite of the drop of 7,000,000 in attendance.

The average Canadian spent \$6.30, which includes taxes to the extent of about 20 per cent, in 1947 for movies.

G. R. Miller, Wynward, succeeds the veteran exhibitor, P. W. Mahon of Prince Albert, as president of the Saskatchewan Motion Picture Exhibitors Association.

Edgar Kennedy passes at 58 in Hollywood.

United Kingdom to probe trade practices.

R. J. Dawson, retired BC exhibitor, passes in Vancouver.

Fred Niblo, great director of silent days, passes at 74.

J. Arthur Hirsch returned as president of Quebec Allied Theatrical Industries.

Sidney G. Deneau succeeds Milton Kusell as chief distribution officer of SRO parent organization.

Charles Einfeld heads 20th Century-Fox advertising and publicity and Charles Schlaifer retires from company to private business but retains connections.

British government finances Independent moviemakers.

December

Dominion Bureau of Statistics' annual report shows that Independents are holding their own in theatre expansion. The number of theatres owned singly in Canada makes up about the same percentage of the total number in 1947 as it did in 1937, although about 600 situations have been added in that period. Circuits — those theatres which



A. J. MASON

Returned as head of the Maritime Allied Exhibitors Association, formerly the Nova Scotia Allied.

are owned in blocks of 20 or more by the same interests—also did not vary to any degree in the same period. However, Independents lost ground in the ten years in attendance and gross. In 1937 they had 28.7 per cent of the gross and 31.9 of the attendance, but in 1947 it was 18.4 and 21.0 respectively. Circuits gained ground going from 53.6 to 60.8 in gross and 48.4 to 57.0 in attendance.

William J. Singleton of Associated Screen News is elected first president of the newly-formed Quebec branch of the Canadian Picture pioneers.

H. C. D. (Dick) Main, who assumed the presidency of the Motion Picture Theatres Association of Ontario upon the resignation of Clare Appel, is elected president for the 1949 term.

Itinerant exhibitors using 35 mm. equipment drop from 13 in 1946 to nine in 1947.

A. J. Mason of Springhill, NS, re-elected head of Maritime Allied Exhibitors Association, formerly the Nova Scotia Allied.

Members of the United Nations Narcotics and Social Activities divisions see the National Film Board's "The Drug Addict" and praise it highly, but distribution in the USA is withheld at the request of the FBI.

Paramount introduces a new slow-burning 35 mm. film and announces that in future all its productions will use this safety film.

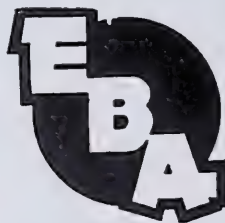
Several exhibitors' associations voice opposition to raise in music fees by Composers, Authors and Publishers Association of Canada for the next three years, even though agreed to by a special

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Officers of the Quebec Branch of the Canadian Picture Pioneers

Above photograph, taken in Montreal, shows the first officers of the newly-organized Quebec branch of the Canadian Picture Pioneers.

Standing, from the left, are: W. Singleton, president; W. Elman, treasurer; T. Dowbiggin, special events; J. A. Hirsch,

trustee; W. Lester, vice-president; R. Wallee, director; T. Cleary, publicity; and I. Sourkes, secretary.

Seated, also from the left, are: A. Adllman, finance; C. Bourassa, director; L. E. Ouimet, honorary president; Hon. J. Earl Lawson, national president; George Ganetakos, trustee; and Ben Norrish, trustee.

negotiating committee of the National Committee of Canadian Motion Picture Exhibitors Associations.

No threat to Canadian production of educational and industrial shorts is seen in the increase in Hollywood-made films of that type.

Nathan D. Golden, chief of the motion picture - photographic

branch in the Office of International Trade, USA Department of

Roundup OF THE NEWS

Commerce, advises USA exporters of theatrical equipment to check Canada's changing import restrictions before entering into contracts.

Twentieth Century-Fox enters bid for outright purchase of the American Broadcasting Company — "for its management and for its television permits."

Eastman Kodak Company enters consent decree in anti-trust suit brought by USA Department of Justice. Technicolor, Kodak's co-defendant, is not a partner to consent decree and will evidently battle the suit.

A March 23rd date is set by the Anglo-American Joint Film Advisory Committee for its first meeting. Location will be New York.

K. M. Leach elected president of the Alberta Theatres Association.

Allied States Association of Motion Picture Exhibitors, at annual convention in New Orleans, asks ban of films of stars who have disgraced themselves publicly.

Ontario censorship branch will clip brutality from all future films and has made 63 eliminations in 89 films reviewed in past six weeks.

A. C. Cowan, Toronto, who last month purchased the Park drive-in theatres, buys the two of the Sunset company, bringing his string to seven.

Rumor that a Royal Commission will be established to in-

vestigate the television situation in Canada.

Vaudeville must not be used in Ontario theatres unless license permits it, says order from Theatre Inspection branch.

Judge James Parker, who presided over the 1931 investigation into an alleged combine in the motion picture industry in Canada, dies in Toronto.

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Trade Tales



Brief Yarns

When Spyros Skouras was in Canada recently he told how much help from this country had meant for the Greeks during the war. He headed the American committee for the relief of Greece. To organize it five important Americans of Greek extraction met.

One of them was a mild-looking fellow who stood apart before the meeting started. Skouras came to this continent when he was 14 years old, so he understands the shyness of persons who have difficulty with the English language. He suspected that this was what bothered his lonely-looking compatriot.

He spoke to him. "Would you rather speak Greek," Skouras asked, "or would English be all right?"

"I imagine my English will do," was the answer. "You see, I teach it at Harvard."

The story of Ambrose Small has become part of Canadian show lore and the late Hector Charlesworth devoted much space to it in his "Candid Chronicles," which were published by the MacMillan Co. Small disappeared in 1919 after selling the Grand Opera House in Toronto and his other theatre holdings to Trans-Canada, which was afterwards purchased by the late N. L. Nathanson's group. Small was thoroughly disliked in the theatre business.

An American manager, John C. Fisher, had come to the conclusion that Small was short-changing him of the share of receipts due for engagements of his companies. He got no answer to his mailed or wired complaints so, angry, he boarded a train for Toronto. Fisher's aim was to surprise Small and tell him off — but good.

He had never been in this country. Arriving in Toronto, which he thought was a small town, he instructed the driver to take him to "the theatre." The driver took him to the Princess instead of the Grand and, excited, Fisher didn't notice the mistake. He rushed right into the manager's office and began a violent denunciation of Small.

The manager of the Princess was O. B. Sheppard, a man who had good reason to hate Small. Sheppard had been manager of the Grand and Small one of the employees. He had fired Small, who prospered until he purchased the Grand and discharged Sheppard.

So Sheppard listened genially while Fisher called Small a liar, thief and scoundrel. Nor did he point out that it was a case of mistaken identity.

"Mr. Fisher, I have heard of you and I am glad to meet you," Sheppard said when Fisher stopped. "I may be a damned liar and a damned thief, but you insult me, sir, when you call me Ambrose J. Small."

Stars who antagonize interviewers on occasion, such as Lana Turner and Rita Hayworth did during the past couple of years, eventually get the worst of things. There was a time when one got it right back then and there, according to an anecdote in "The Player" of 1910.

Interviews were regarded as irksome by Mrs. Patrick Campbell and she made this obvious. During one of her American visits she kept New York reporters waiting outside her hotel suite for a long time, then had them admitted en masse. They found her draped languidly in an appropriate chair.

"Really, I can't see why you come to—er—see me," she drawled in a bored tone. "Is it because you are sent here to earn your living in this quaint way or is it because you are interested in me?"

The reporters looked helplessly at each other, startled into silence by the lady's gall. Finally one leaned forward confidentially.

"I'll tell you Mrs. Campbell, why we came here," he said. "It's because you amuse us so."

In that polite age a reply like that was enough to make Mrs. Pat behave for the rest of the interview.

Douglass Montgomery, writing in "The Cinema Studio" of London, discusses the comparative merits of American and British films. Or rather, he makes a point of avoiding that. It seems that he was given the space for that purpose but eased his way out of an argument.

He tells the reader that "we Canadians flatter ourselves that we sit on a high fence and enjoy what might be termed The DOUBLE-View. We think, on any topic with an Anglo-American angle, that we're great Appreciators and Understanders of Both Sides."

Explaining that "I'm just half a Canuck and half a Yank living, happily, in 'Limey-Land'," Montgomery then asks: "Don't we all spend too much time comparing activities in our separate countries anyway? Especially when our countries should never again feel so separate. The pastime is becoming especially irresistible in the case of films. Why? We don't compare the best French wines with the best English beers. Because, obviously, the only similarity attempted is that they're both liquids. So why compare good English tea with good American coffee? They aren't trying to be the same drink."

This attitude, he states, should be extended to the making of films. Denham and Hollywood fall down every time they try to ape each other.

Montgomery, born in Brantford, Ontario, served as a lieutenant in the Canadian Army. A star of films on both sides of the Atlantic, his latest is the British production, "A Lady Must Die."

There are rumors that a certain hoodlum who retired from rackets years ago and moved into a fashionable district with his family has rejoined the hard members of the Easy Dollar Club. That is the fear of his snooty neighbors, who still know him mainly by his old reputation.

But he hasn't. You see, he wanted his young son to take violin lessons. The boy wouldn't unless daddy did. So daddy bought a violin too and goes through the motions while junior is being taught.

A couple of times a week daddy walks out of the house with his violin case hanging from his fingers and that's what started the stories.

You'll remember that the mobsters used to carry their Tommy guns in violin cases in the 20s.

Quite a dandy was Jacques Offenbach, composer of "Tales of Hoffman." In his "They All Had Glamour," (Julian Messner, NY) the late Edward B. Marks offered an anecdote about Offenbach.

The composer's apparel was usually made up of items of different colors. Red, yellow, blue, green and other hues reached out from his person at the same time. Once, attired in that way, he entered a store to purchase a purple tie.

"Do you think," he asked with sudden misgiving, "that it will clash with the rest of my outfit?"

"Oh, yes," was the clerk's sale-saving answer, "it will clash beautifully."

In "The Nineteen Hundreds" Reginald Auberon wrote that "the average actor knows precious little about any play beyond the one in which he happens to be appearing at the moment, and precious little about any part in it except his own."

Auberon claimed that he once asked an actor to describe the plot of "Hamlet."

"I don't know it," the actor said. "I have only played Polonius."

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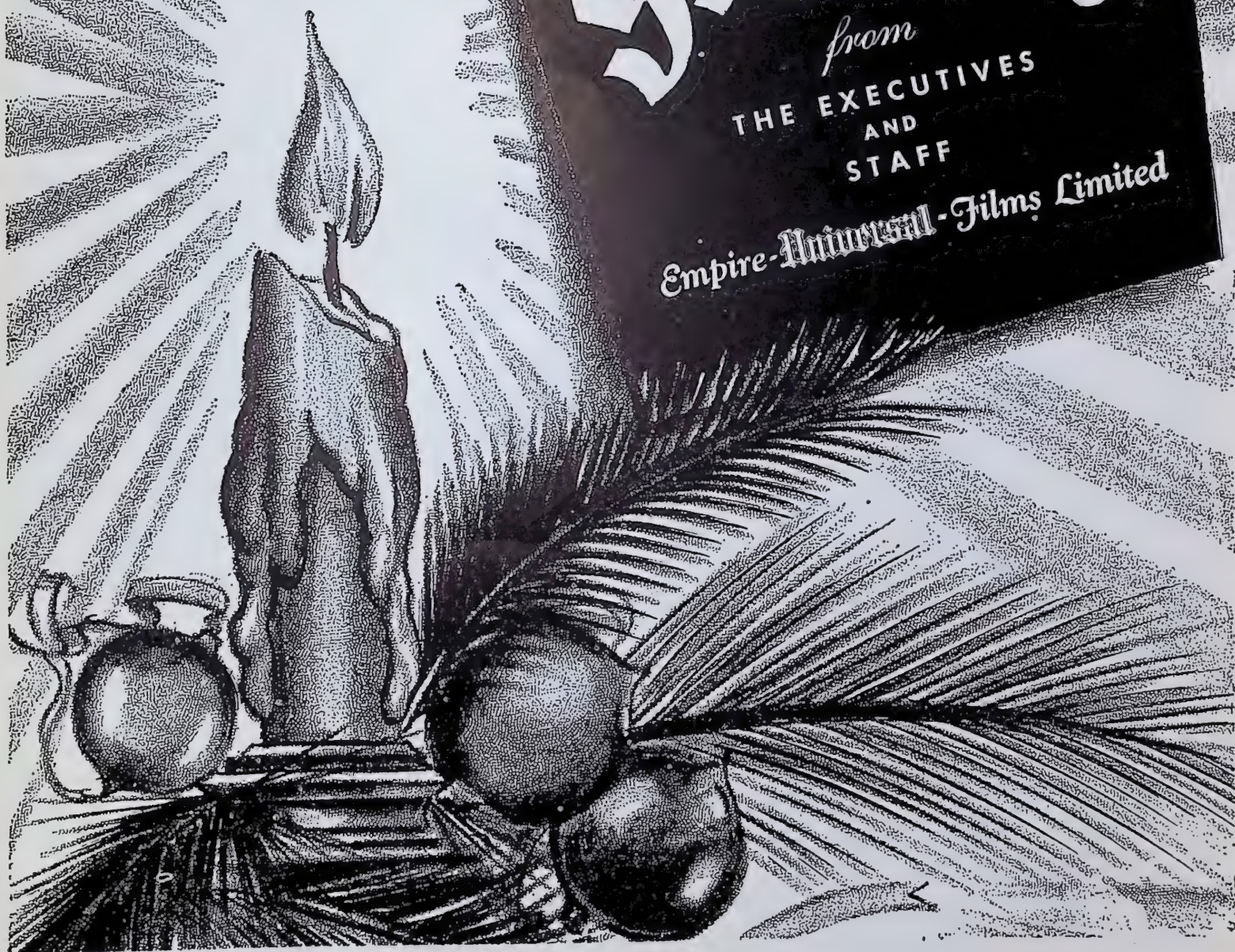
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Johnston Intro's Louis B. Mayer

Some time ago Eric Johnston, president of the Motion Picture Association of America, introduced Louis B. Mayer, head of Metro-Goldwyn-Mayer studios, to a gathering that was about to hear an address by him. Mayer is from St. John, New Brunswick, and holds an honorary degree from the University of New Brunswick.

Canadians will be interested in Mr. Johnston's introduction, which follows:

"It is always difficult to introduce a man. There's an ever-present tendency to say too much about him—or to say too little. In the case of Louis B. Mayer it would be impossible to say too much. He is a whole speech in himself, not just a subject for a brief introduction.

"The story of Louis B. Mayer is the great American story told all over again. It's the story of the man who lifted himself to eminence by his spirited imagination, infinite patience and dauntless effort.

"It is the Louis B. Mayers who have made this country great, and who are the timeless inspirations for others to follow in the sturdy paths which they have beaten.

"The incredible thing to me is how Louis B. Mayer finds time and has found time these many years to do so many things to so much good purpose—the time to give himself unstintingly for the betterment of others.

"I repeat, I don't know how he does it. His day in, day out responsibilities at MGM alone would terrify the ordinary man. But half his time at any rate finds Louis B. Mayer in the role of a volunteer and in the vanguard of those who are leading the good fight for some good cause.

"And here he is again—again a leader in one of the noblest causes of our times. The United Jewish Appeal is not the cause alone for those of the Jewish faith. It is a cause for all Americans. It is humanity's cause. The imperishable courage of the Jewish people is an everlasting inspiration to free men and women everywhere.

"Louis B. Mayer's dedication to this great cause is another manifestation of his warm and generous heart and of his magnificent talents.

"It would be hard to think of Louis B. Mayer and not think of motion pictures, but he might have been anything and still be what he is—a great American—for he would have succeeded in any walk of life.

"He could have been a statesman, and, indeed, he is, without

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By J. R. WILLIAMS



the title, for he is the confidant of statesmen, the wise counsellor and thoughtful, shrewd advisor.

"He might have been an artist in the usual meaning of the word, and indeed he is in simple fact, but again without the title. His pictures have a touch to them the close observer could detect—their famous label—a touch that's all his own.

"The business genius of men like Louis B. Mayer has meant so much to our America.

"But I believe that Louis B. Mayer's greatest contribution to his beloved country has simply been himself.

"Ladies and gentlemen, I give you the man with the lion emblem—the man with the lion heart—and I give you the lion of the evening.—Louis B. Mayer."

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From

Dick Main

Femme Star Loaned

Mary Hatcher has been borrowed by Columbia from Paramount to star with Desi Arnaz in "Night in Havana."

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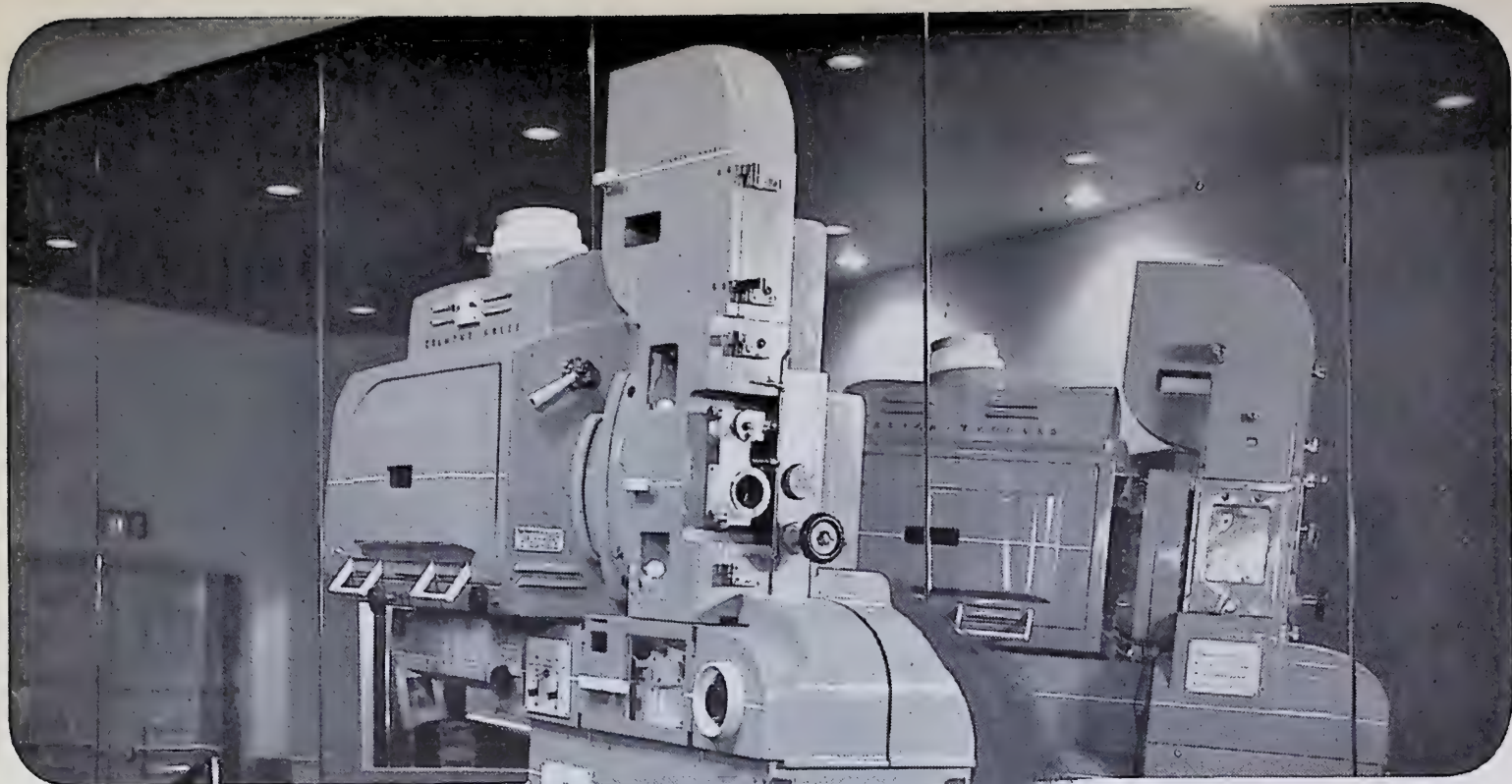
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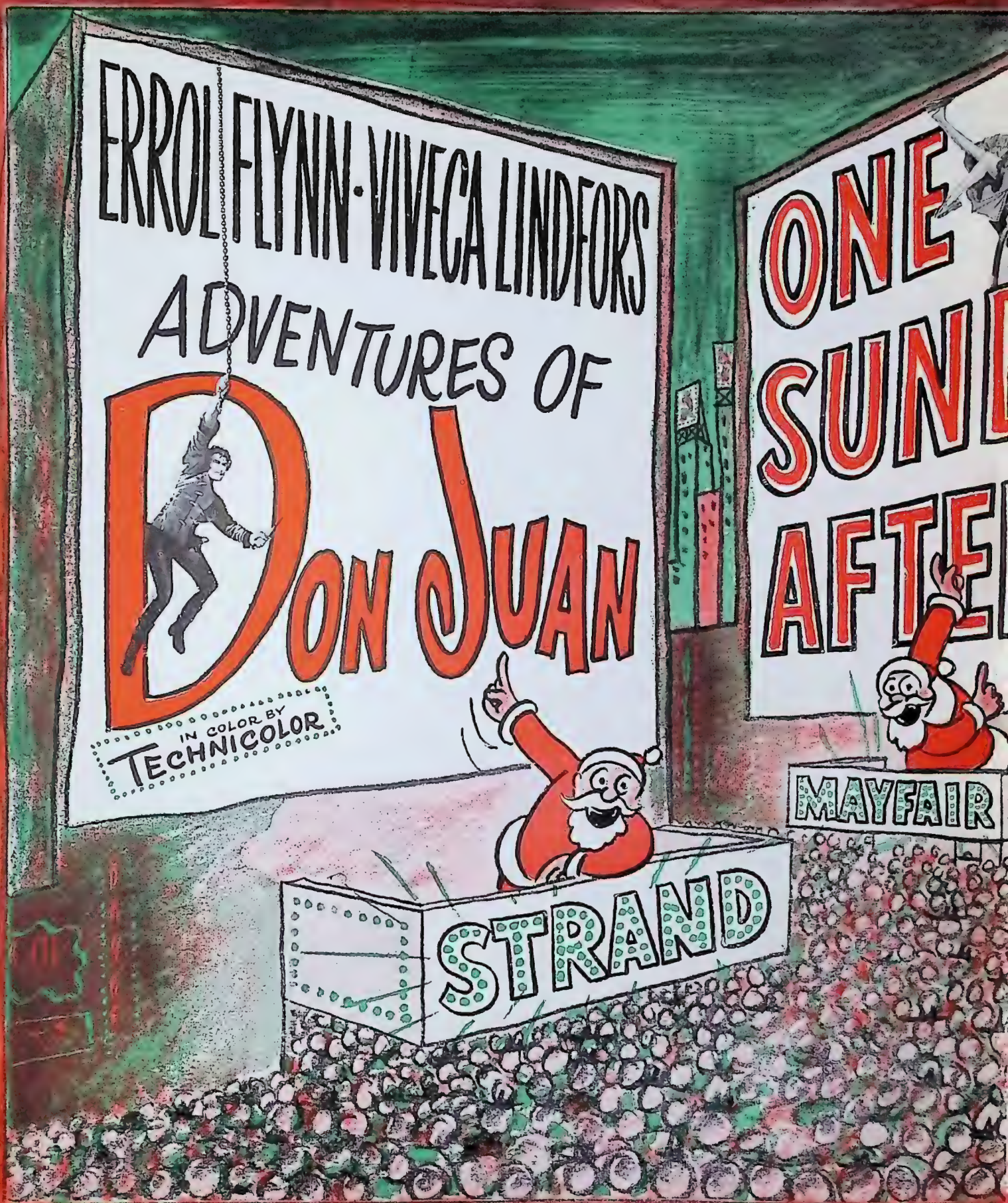
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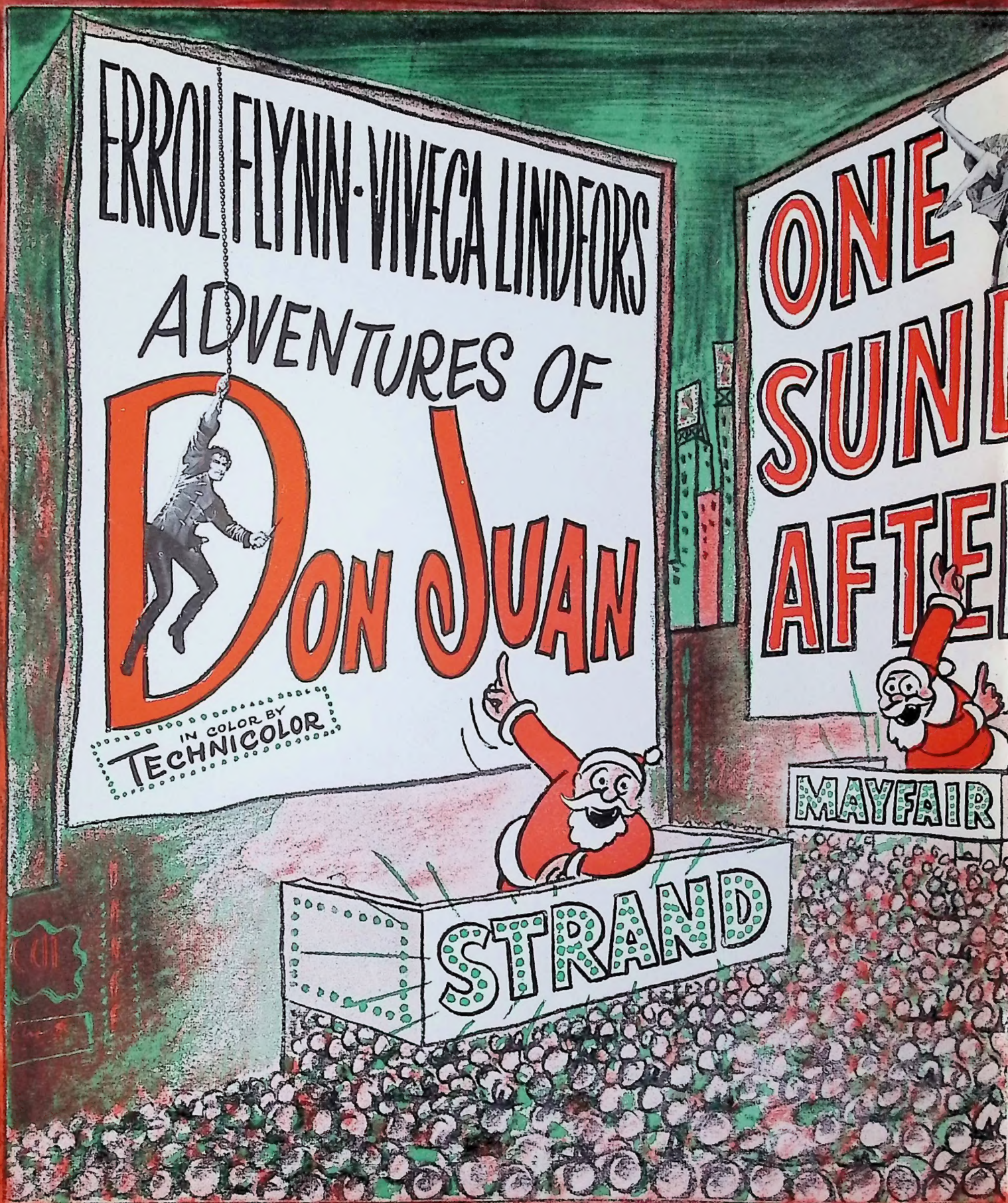
**Rene Germain
Paul L'Anglais**

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① Broadway Scene

ON EVERY CORNER THERE'S A



① Broadway Scene



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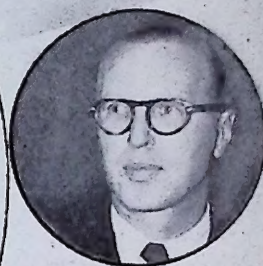
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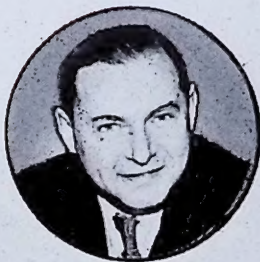
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